

## APPENDIX A

### SAMPLE ANALYSES

An analysis of all 24 Caprices, both individually and in their relationship with one another, has the potential of rich rewards. This, however would necessitate extending the scope of the present dissertation unreasonably. However, sample analyses of 6 Caprices (1-4, 9, and 18) are offered in order to illustrate distinctive features of Paganini's compositional style which have been sources of inspiration for other musicians.

## CAPRICE 1

"A formidable visiting card"<sup>1</sup>



A very important study for both right and left hand, and a highly musical virtuoso piece, Caprice 1 ideally combines the two aspects essential to this particular genre. It is in the key of E major and is 76 bars long. The time-signature is 2/4. The musical materials are reciprocating arpeggios on four strings, triple-sound chords and rapid scales in thirds. The demisemiquavers of the arpeggios give the illusion of a very fast tempo. However, it is the harmonic rhythm (one change per half bar) which gives its walking pace to the piece.

### Form and harmony

Caprice 1 can be divided into three sections A (b. 1-16), B (b.16-52), and C (b. 52-76).

**Section A** (b. 1-16) : E major. Here and there, the flow of the reciprocating arpeggios is punctuated by two ascending semiquavers:



<sup>1</sup> "...quel primo, musicalissimo, elegante *Capriccio in mi maggiore* che è un formidabile biglietto da visita..." Cantù, Alberto, "I 24 Capricci op.1 per violino solo" in: Incontri con la Musica di Paganini, atti del Seminario di studi a cura dell' Istituto di Studi Paganiniani, Genova: Comune di Genova, 1982.

The harmonies are simple, clear, and resonant. The section ends with a cadence alternating single notes and triple sound chords. Paganini uses subdominant harmony before the cadential six-four chord. The full progression reads as follows:

N. Paganini (Caprice 1)

IV  $I_4^6$  IV  $IV\#6$   $I_4^6$  V I  
(Italian)

(ed. by PXB)

Section B (b. 16-52) is characterised by high virtuosity of harmonic and instrumental treatment. Starting in E minor, it modulates to G major in bar 22:

N. Paganini (Caprice 1)

(13th)

(ed. by PXB)

The interval of thirteenth ( $b'-g'''$ ) in the second half of bar 22 has been deliberately changed to  $d''-g'''$  in many modern editions, probably for facility of execution. However, in the original disposition the arpeggio is more resonant. Bar 26 culminates on  $g'''$  (the highest note of the piece). The triplet scales in thirds appear for the first time in bar 27:

N. Paganini (Caprice 1)

$g'''$

(ed. by PXB)

This is followed by an extraordinary sequence which rises chromatically through all keys from G right through D flat. The grand pause of bar 44, just before the resolution of  $V^7 / VIb$ , heightens the dramatic tension:

N. Paganini (Caprice 1)

(ed. by PXB)

The method of modulation applied in bars 32-43 is known as "Paganini's rosalia".<sup>2</sup> The tonic of each degree of the sequence is followed by its parallel minor. This is in turn followed by a VI chord in the tonic minor which is enharmonically re-spelled to become the V chord of the next degree of the sequence.<sup>3</sup>

<sup>2</sup>The term *rosalia*, according to Charles Burney (quoted in Grove) is derived from the name of a saint, famous for repeating her *Pater Noster* and telling her beads. "Upon hearing a string of repetitions either a note higher or a note lower, of the same passage [writes Burney], an Italian cries out: «Ah, Santa Rosalia!»".

<sup>3</sup>Enharmonic re-spelling occurs in bars 35 and 39.

After the pause of bar 44, the arpeggios recommence *piano* in D flat major and move to the parallel minor re-spelled as C# minor in bar 46. After a fleeting passage through A major and B major, the section cadences on the original tonic (E major) at bar 52.

Section C (b.52-76): two pairs of parallel periods lead to the *coda*:

N. Paganini (Caprice 1)

The image displays a musical score for N. Paganini's Caprice 1, specifically Section C (bars 52-76). The score is presented in two systems, each with two staves. The first system covers bars 52 to 56, and the second system covers bars 60 to 64. The key signature is D-flat major (two flats). The notation includes arpeggiated figures and harmonic progressions. In the first system, the progression is I → IV, with the IV chord being minor. In the second system, the progression is also I → IV, with the IV chord being minor. The score is edited by PXB, as indicated by the text "(ed. by PXB)" at the end of each system. The title "N. Paganini (Caprice 1)" is written in the top right corner.

The progression I → IV minor, with the resulting reiteration of the flattened sixth degree, signals the approaching conclusion. In bar 66, several editors, including Bachmann, Becker, Berkley, Flesch, Ghertovici, Hertel, Kross, Polo, Poltronieri, von Reuter, Schmidtner, and Wronski have added a natural in front of the c'. This does not exist in the manuscript, the first Ricordi edition, or the Massart edition (Paris, Schonenberger, 1851). Nor does it appear in the Schumann version with piano accompaniment:

N. Paganini (Caprice 1)

(ed. by PXB)

Piano acc. by R. Schumann

VII<sup>°</sup><sub>5</sub> / V

I <sup>6</sup>/<sub>4</sub>

V

The change from C# to C natural, which has roots in Liszt's piano transcription for piano (3rd version, 1851) transforms the original diminished seventh chord into a German sixth:

(ed. by PXB)

IV <sup>6#</sup>/<sub>3</sub> (German)

The last episode, or coda (bar 68-76), starts with a winding down of the arpeggios over a tonic pedal (open E string):

N. Paganini (Caprice 1)

(ed. by PXB)

I → IV

In bars 72 and 73, Paganini twice embellishes the tonic with the Neapolitan. The resulting chord could perhaps be analysed as IV<sup>6#</sup> / IV:

N. Paganini (Caprice 1)

(ed. by PXB)

[IV <sup>6#</sup> / IV]

### The arpeggio technique

Remy Principe has compiled a comprehensive list of all the bow strokes utilised in classical violin playing which is, to my knowledge, the clearest exposition of its kind, especially as far as terminology is concerned.<sup>4</sup> The traditional term for the technique utilised by Paganini in Caprice 1 is, simply, *arpeggio*: it describes the bouncing of the bow across the four strings as it moves back and forth. Here is, given by Carl Guhr, a brief description of Paganini's execution of the *arpeggio*:

"He knows how to give great precision and roundness to his *arpeggio*; here, he doesn't quite use the middle of the bow:



### - RELATED WORKS -

#### Sources

Several technical devices used by Paganini find their origin in the works of Pietro Locatelli (1693-1764). To trace and evaluate Locatelli's influence, it is only necessary to compare his own set of caprices<sup>6</sup> with those of Paganini. Thus, in the opening bars of Locatelli's seventh caprice : the *arpeggio* movement is identical in tonality and note values to Paganini's Caprice 1; the chord progression also is similar:

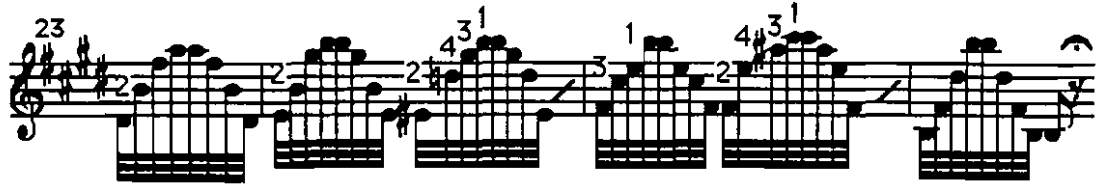


<sup>4</sup>Principe, Remy. Il Violino: manuale di cultura e didattica violonistica. Milan: Curci, 1951, p. 112-118.

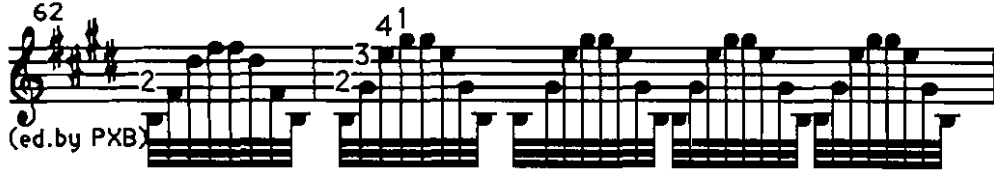
<sup>5</sup>"Grosse Fertigkeit und Rundung weiss er seinem *Arpeggio* zu geben. Er gebraucht hier nicht ganz die Mitte des Bogens". Guhr, Karl. Über Paganinis Kunst, die Violine zu spielen. Mainz: B. Schott's Söhne, 1829, p.11.

<sup>6</sup>Locatelli, Pietro, L'Arte del Violino. 12 Concerti con 24 Capricci ad libitum , op.3, Amsterdam: Le Cène, 1733.

Locatelli's left hand technique must have been remarkably advanced; the following chord progressions, with their unusual finger combinations are particularly interesting:



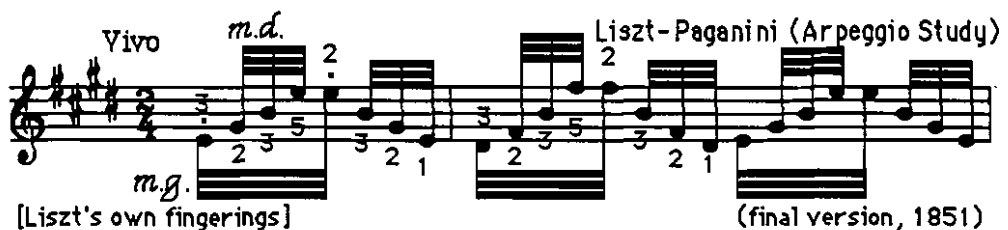
Even Paganini seldom wrote chords which necessitate such contortion of the fingers as:



### Transcriptions of Caprice 1

Liszt's famous transcription of Caprice 1 had several avatars before its final version of 1851, which keeps Paganini's text practically intact.<sup>7</sup> As Ian Altman shrewdly remarks:

"Formally, the piece cannot be improved upon. It took Liszt three versions to decide this for himself."<sup>8</sup>



This final version was published as N° 4 of the Grandes Études de Paganini transcrites pour le piano et dédiées à Madame Clara Schumann (Breitkopf & Härtel, 1851). Reuss' edition, in which three versions of Liszt's transcription are printed side by side, constitutes the ideal tool for comparison.

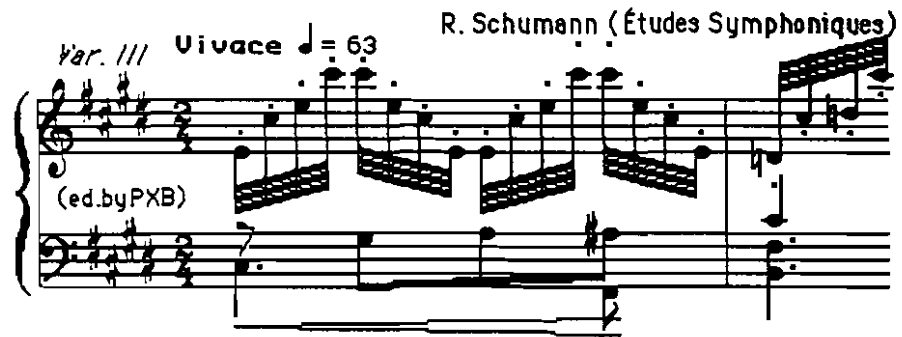
<sup>7</sup>See supra, Chapter I, 4. Paris 1831, Paganini and Liszt.

<sup>8</sup>Altman, Ian Henry. Liszt's Grand Etudes after Paganini: a historical and analytical study, DMA diss University of Cincinnati, 1984, pp.149-50.



### Compositions inspired by Caprice 1

If Schumann did not include Caprice 1 in his Paganini Studies op.3 and 10, he used reciprocating arpeggios in several of his works for piano, including the third variation Études symphoniques op.13:

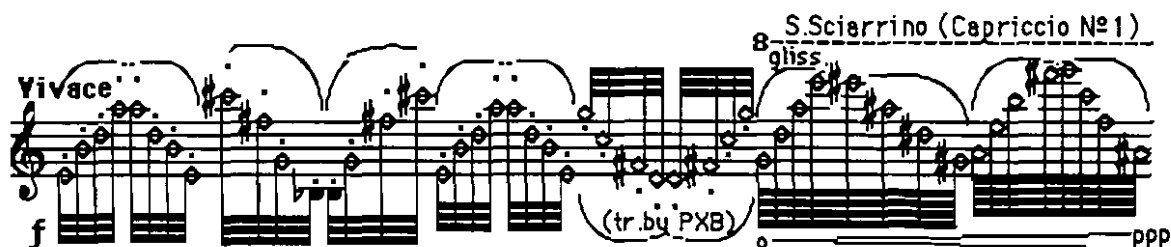


To ensure that he wrote appropriately for the violin, Mendelssohn, when working on his E minor concerto, sought the advice of Ferdinand David. The Leipzig concertmaster, himself the author of an early edition of the Caprices<sup>9</sup>, was eager to discuss and analyse the various techniques used by Paganini. The famous *arpeggio* passage at the end of the first movement is clearly linked to Caprice 1:

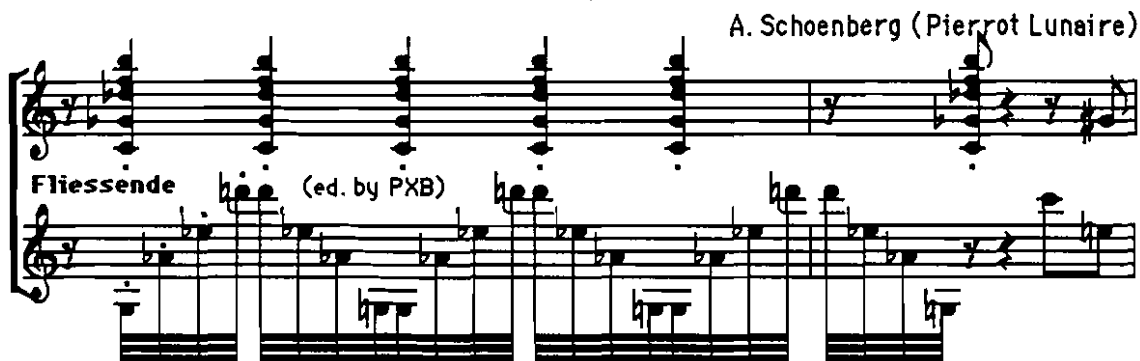


<sup>9</sup>Published by Breitkopf&Härtel, Leipzig (c.1843).

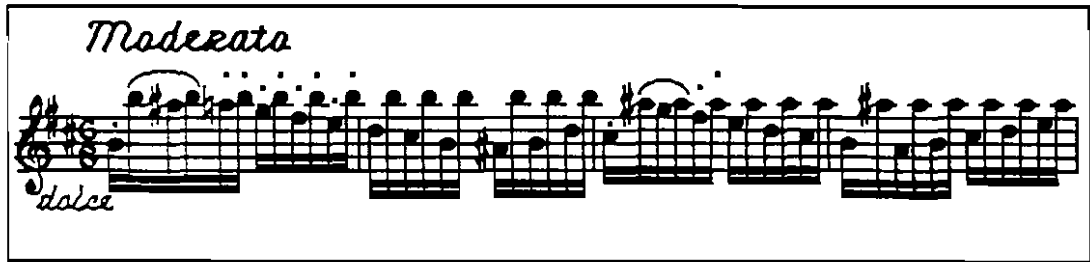
Among the more recent quotations of Caprice 1, one must mention Salvatore Sciarrino's *Capriccio N°1* (1976), a difficult work written almost exclusively in harmonics:



Finally, I would like to bring to attention the musical symbolism related to the figure of Pierrot, via the French pantomime and the Pedrolino of the *Commedia dell'Arte*, used by both Debussy and Schoenberg:



## CAPRICE 2

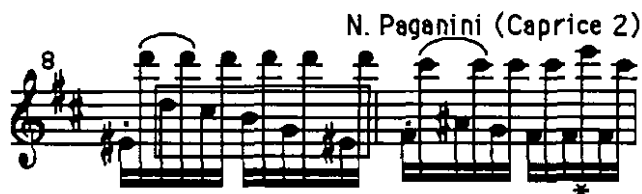


Caprice 2 is written in two-part counterpoint and is 84 bars long. The key is B minor, with a time-signature of 6/8. Paganini indicates *dolce* in two instances (bars 1 and 67), *smorzando* in bar 49, and *piano* in bar 51. There are no other dynamic indications.

### Form, counterpoint, and harmony

The piece can be divided into three sections A (b.1-34), B (b.35-66) and C (67-84).

**Section A (b.1-34):** B minor until bar 15. One voice stays level while the other draws a melancolic, chromatically inflected melodic line (see caption figure ). The chord of the augmented sixth makes a first appearance in bar 8:



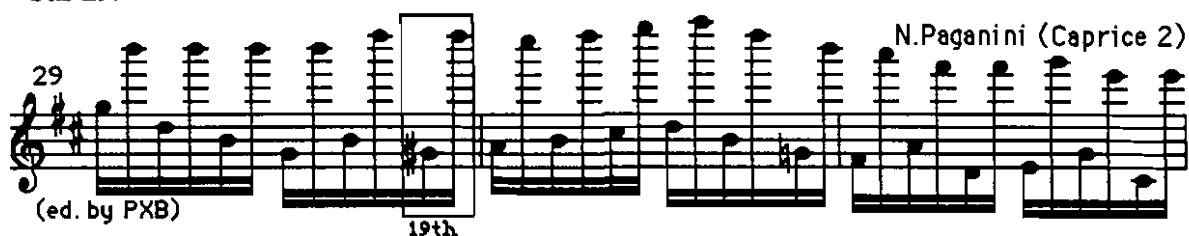
Paganini employs augmented sixths freely, often to great emotional effect. Here, the descending figure d-c#-b-g-e# could be defined as a combination of a French and a German sixth. Before the *corona*, the chord reappears in its more stark Italian version:



From bar 16, the key changes to D major. After an harmonic sequence of very beautiful effect (b. 20-24), the two voices change from oblique to parallel motion, over an open string pedal:



The widest interval between the two voices in the whole Caprice is reached in bar 29:



Section B (b.35-66) which starts in B minor is highly chromatic in its melodic as well as harmonic treatment. Constant reference is made to the semitonal inflection  $b-a\#-b$  of the opening statement, which becomes, as it were, the *idée fixe* of the section:



In bars 51-54, a pair of chromatic scales is formed by the succession of ascending minor thirds. The semiquaver figuration of Chopin's B flat minor Étude, said to be an allusion to the wanderings of Orpheus in the Underworld, comes to mind:



In the second part of bar 54, the minor thirds start a descent, taking the form of diminished sevenths falling chromatically. The change from g# to g natural at the end of bar 58 alters the diminished seventh to a German sixth:

55 (ed. by PXB) N. Paganini (Caprice 2)  
IV 5 6# 3

From bar 58 to 61, Paganini introduces an episode in double counterpoint, over an implied dominant pedal:<sup>1</sup>

58 (double counterpoint) N. Paganini (Caprice 2)

Section C (67-84) begins *dolce*, with a recapitulation of the theme (b.67-70), followed by a graceful harmonic sequence, and an arpeggiated German sixth:

71 N. Paganini (Caprice 2)  
IV 5 6# 3

The minor thirds of bars 51-54 reappear before the conclusion, but, this time, descending in retrograde motion:

78 N. Paganini (Caprice 2)  
IV 2# 1 4 V

81

<sup>1</sup>Schumann's piano accompaniment keeps the f# at the bass throughout bars 58-61.

### The technique of the *brisure*

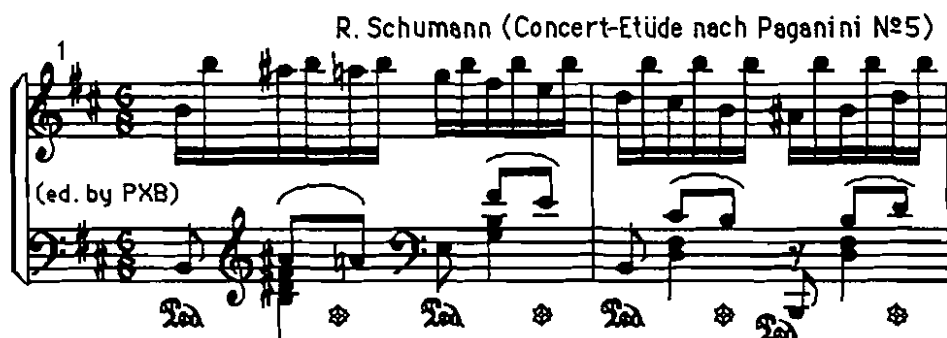
Caprice 2 requires a skillful handling of the bow. Large intervals whose notes occur on non-adjacent strings must be played without allowing the bow to touch the intermediate strings. This technique is often referred to as *brisure*, a term used by Pierre Baillot in his L'Art du Violon. The following definition of the *brisure* is given by Michel Brenet in his Dictionnaire of 1926: "A manner of performance in violin music which requires a special dexterity in the management of the bow, which must skip from one string to another non-neighbouring string"<sup>2</sup> [tr. PXB] Carl Guhr observed that Paganini executed the *brisure* in separate strokes as well as in *legato*:

"He skips over strings with certainty and clarity, also in slurred passages, for example:



### Transcriptions of Caprice 2

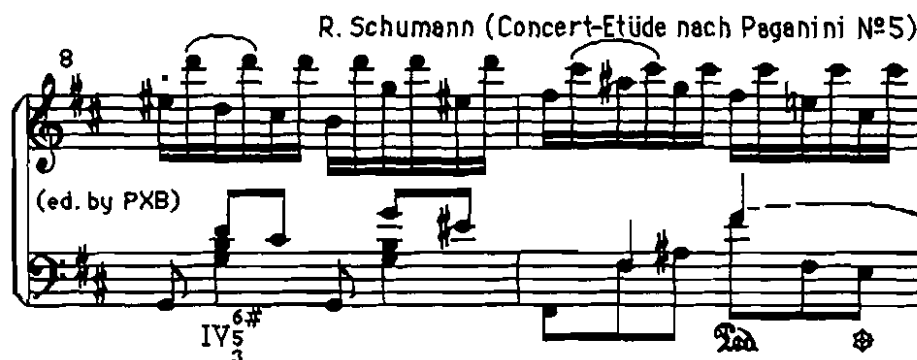
Robert Schumann's transcription of Caprice 2, which appeared in 1835 as N°5 of his 6 Concert-Etüden nach Capricen von Paganini (op.10), brings out the more subtle character of the piece: that of a tranquil and introspective *barcarolle*:



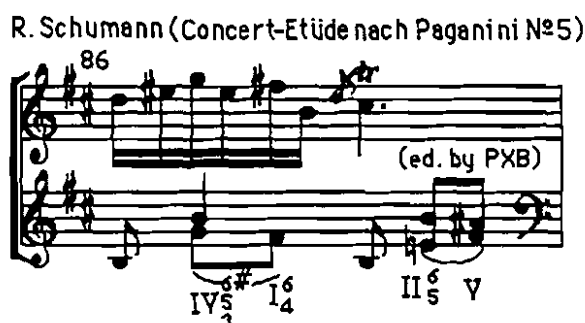
<sup>2</sup>"Formule d'exécution dans la musique du violon... exigeant une dextérité spéciale dans le maniement de l'archet, qui doit passer d'une corde à une autre corde non voisine." Brenet, Michel, Dictionnaire pratique et historique de la musique, Paris: A.Colin, 1926, p.43.

<sup>3</sup>"Mit Sicherheit und Deutlichkeit überspringt er, in geschliffenen Sätzen, Saiten, Z.B. [...]"Guhr,Karl. Über Paganinis Kunst..., Mainz: B. Schott's Söhnen,1829,p.11, ex.15.

To keep the steady flow of the semiquavers undisturbed by jerks of the hand, the transcriber sometimes moves the lower voice up an octave:



Schumann harmonises with great care and feeling, remaining both respectful of Paganini's intentions and true to his own romantic inclinations. Thus, his favourite progression  $IV_5^{6\#} / I_4^6 / II_5^6$ , which he uses with such compelling effect at the beginning of the *Manfred Overture*, makes an appearance at bars 86 and 89:<sup>4</sup>



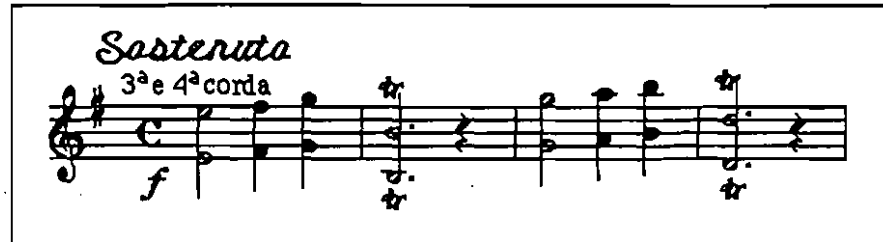
Although Schumann did not review his own compositions in his journal, he made an exception for his op. 10 (which he discusses as the work of Paganini). About his *Concert-Etüde N° 5*, he wrote:

"In No.5 [transcription of Caprice 2], I intentionally omitted the expression marks, leaving students to find out its heights and depths for themselves. This will afford a good opportunity for testing the scholar's power of comprehension".<sup>5</sup> [tr. by F. Ritter]

<sup>4</sup>Schumann, Robert. *Manfred Overture*, op.115, b. 2. Owing to the key of E flat minor, the progression reads:  $IV_5^{6\#} / I_4^6 / II_5^6$ . It reappears at the end of the overture, at bar 1 of the *Langsam*.

<sup>5</sup>"In N° 5 ließ ich geflissentlich alle Vortragsbezeichnungen aus, damit der Studierende Höhen und Tiefen sich selbst suche. Die Auffassungskraft des Schülers zu prüfen, möchte dies Verfahren sehr geeignet scheinen." Schumann, Robert. *Gesammelte Schriften über Musik und Musiker*. Berlin: Wegweiser Verlag, 1922, p.165.

## CAPRICE 3



### Form and harmony

The form of Caprice 3 is A - B - A' (Prelude, Corrente, Postlude)

A (b. 1-24) is a long, soulful melody in octaves, to be played *sostenuto*. The semitonal inflections, in particular the leaning on the Neapolitan (b.14 and 18), accentuate its elegiac character:



The two voices forming the octaves fuse in unison at the end of the section:



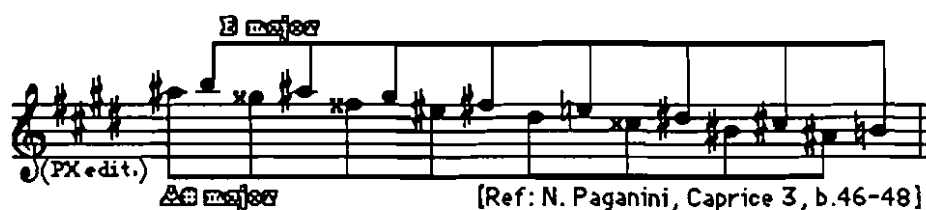
<sup>1</sup>Several editors have changed the *f* of bar 14 into an *f*#, thus tampering with Paganini's implied harmonic progression II <sup>6</sup>/<sub>4</sub> / I <sup>6</sup>/<sub>4</sub> / V. However, the *f* natural is clearly indicated in both the manuscript and the first Ricordi edition.



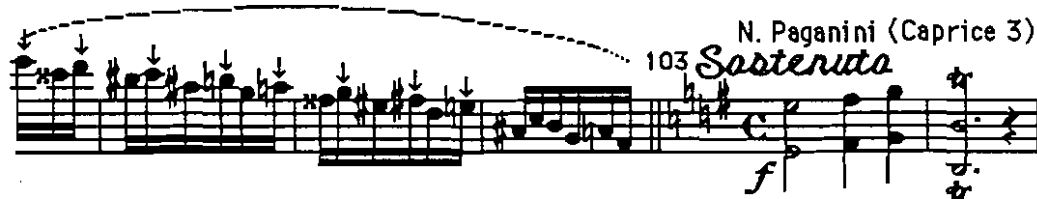
B (b.25-102) is a very fast 3/8 Corrente in sustained *legato* bowing. Paganini's original slurs require enormous phrasing capacity:



The systematic employment of appoggiaturas(\*), often on unaccented subdivisions of the beat, charges the flow of semiquavers with expressivity. This highly chromatic treatment of the melodic line also creates a degree of tonal ambiguity, by doubling, as it were, the original key with its immediate neighbour. Thus, in bars 46-48, the descending B major scale brings in its train, like a *fidus Achates*, the scale of A# major:



Modulation is an element of variety which Paganini handled in masterly fashion. Thus, in the space of forty bars 51-92, he changes from B major (b. 51) to B minor (b.53) and successively modulates to G major (b. 58), C major (b.63), G major (b.88), B flat major (b. 77), E flat major (b.88), B major (b.90), to finally return to E major at bar 92. At bar 99, another "double-scale" (D# major following in the steps of E major) leads into the outer wing of the tryptich (A' or Postlude):



### Double trills in octaves and unisons

A rather reticent criticism of Paganini came from the German musicographer Georg Ludwig Sievers, who attended a concert given in February 1825, at Rome. Here is a short excerpt of his review, in which mention is made of Paganini's playing in octaves:

..."Paganini's playing is well known outside Italy, by report . His performance on the G string reveals indefatigable industry, but it lacks the ultimate finish. The same is true of his octaves, which he plays much better than the other violinists. But here too the finishing touch is wanting. He even trills in octaves, though the trick does not always come off. "2 [de Courcy's transl]

There has been much controversy as to who first employed the method of playing octaves with 1-3 and 2-4 instead of 1-4. Both Carl Flesch and Eugène Ysaÿe thought that Paganini should be credited with this "invention":

"Paganini [Carl Flesch writes] was probably the first to use the octave fingering 1/3 and 2/4 . Possibly even the so-called 'secret' of this hero of the violin is based on the study of this fingering. At any rate, it is no longer a secret to any one today, that practising fingered octaves for ten minutes does as much for the violinist as a half hour of ordinary practising."3 [tr. B. Schwarz]

"In my first youth [Eugène Ysaÿe writes], at the Conservatoire, fingered octaves were scarcely , or not at all used; neither Vieuxtemps nor Wieniawski wrote them; it is only in Paganini and Ernst that they are found."4 [tr. de Ribaupierre]

Ysaÿe was a pupil of both Vieuxtemps and Wieniawski. His interesting statement concerning these two masters cannot therefore be doubted. Yet, evidence exists that Paganini was not the first violinist to play fingered octaves or double trills in octaves. An example of their earlier employment is found, for example, in Andreas Romberg's Sonata op. 32, N° 2 (c. 1800).5 On the other

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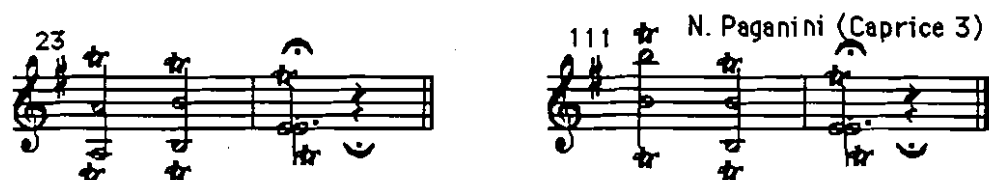
<sup>2</sup>Quoted by de Courcy, Geraldine, op.cit., vol.I, p.238 (According to de Courcy, the review was published in the Mainz magazine *Cæcilia*).

<sup>3</sup>Flesch, Carl. Violin Fingering, its Theory and Practice, London: Barrie and Rockliff, 1966. p. 234. See also, by the same author "Apropos Paganini's Secret" in: *The Strad* L (September 1939), pp.205-207.

<sup>4</sup>Eugène Ysaÿe. À mes Maîtres Vieuxtemps et Wieniawski, Dix Préludes pour Violon Seul (op. posth.), Bruxelles:Schott, 1962, p.30.

<sup>5</sup>Romberg, Andreas Jakob (1767-1821), German violinist and composer. His compositions

hand, the double trill in unison which appears in bars 24 and 112, is no doubt, the first specimen of its kind in the whole violin literature (and perhaps the only one):



Carl Flesch judges its execution "not without danger for a normal hand"<sup>6</sup>, while Forizel von Reuter flatly dismisses it as unplayable ("nicht ausführbar").<sup>7</sup> Several editors, including Singer, Polo, Berkley, Ghertovici, and Wronski suggest to trill on the D string only :



According to contemporary reports, Paganini played entire melodic episodes in unisons (which he perhaps executed with the 1-3 and 2-4 fingering):

"One cannot imagine how much he has augmented and perfected the techniques to approximate the human voice. One knows, for example, that to achieve the expression of pain, one plays the same note on two different strings simultaneously (unison). To this day, this has only been an isolated case, only a fleeting accent. Paganini, with such sounds, has succeeded in creating entire lyrical phrases whose effect is so sweet, so penetrating and moving, as to recall these beautiful women's voices in which it is said there are tears."<sup>8</sup> [tr. PXB & L.O]

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include 23 violin concertos, quartets, several operas, and six symphonies. Andreas Romberg was the cousin of the famous cellist Bernhard Romberg, the dedicatee of Caprice 19 in Albi Rosenthal's list (see Chapter II). A quotation from the *Sonata op. 32 N° 2* can be found in: Stowell, Robin. *Violin technique and performance practice in the late eighteenth and early nineteenth centuries*, Cambridge: C.U.P., 1985, p.332 .

<sup>6</sup>Carl Flesch, op. cit., p.158.

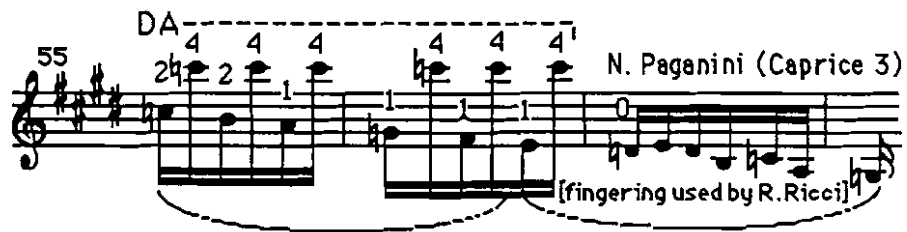
<sup>7</sup>Paganini, Niccolò. *24 Caprices* revised by Florizel, Leipzig: Eulenburg, 1924, p.13.

<sup>8</sup>"On ne se figure pas combien il a augmenté et perfectionné les procédés techniques pour se rapprocher de la voix humaine.. On sait, par exemple, que pour parvenir à une expression de douleur, on prend simultanément la même note sur deux corde différentes (l'unisson); jusqu'ici ce n'avait été qu'une indication isolée, qu'un accent transitoire; Paganini, avec des sons de cette nature, est parvenu à former des phrases entières de chant, dont l'effet, tant il est doux, pénétrant et pathétiques, rappelle ces belles voix de femmes dans lesquelles on dit qu'il y a des larmes". Imbert de Laphalègue, G. *Notice sur le célèbre violoniste Nicolo Paganini*, Paris E. Guyot, 1830, p.17.

### Twentieth century performers & Caprice 3

If played on two neighbouring strings (D and A, as prescribed by the majority of editors),<sup>9</sup> bars 55 and 56 require an unusual extension between the first and fourth fingers (interval of the 13th). Here is Ruggiero Ricci's comment:<sup>10</sup>

... "Many of Paganini's unusual technical combinations are directly traceable to his guitar playing. The chord progressions in the first Caprice constitute a striking example : these unusual finger combinations would appear devilishly intricate to a violinist trained 'traditionally', but they might have seemed even commonplace to someone who had played the guitar. In certain cases, Paganini might have applied the hand position of the guitarist to the violin, and this, in my opinion, is the way in which many stretches should be played. For example:



"If you cannot slide the 1st finger all the way back to E, still holding the top C, then you are trying to stretch back in the conventional way in which most violinists stretch, i.e. by forcing back the hooked first finger. A more realistic way to reach the E is to unbend your 1st finger completely. Then you will not press the string with the tip of the finger, but more with its side."<sup>11</sup>

<sup>9</sup>This indication, however, does not appear in the manuscript and the first Ricordi edition.

<sup>10</sup>Ricci, Ruggiero (b.1920) (>Persinger).

<sup>11</sup>Ruggiero Ricci, Conversations with Ph. Borer, Bisceglie, July 1985. See also Applebaum, Samuel & Sada. The Way they Play, Neptune City: Paganiniana publications, Book 1, pp.149-161.

## Caprice 4

*"In the working out of this Caprice, the Funeral March from Beethoven's Eroica symphony floated before me. Perhaps others will guess as much. The entire number is filled with romanticism."*

(Journal of R. Schumann)



Caprice 4 is divided into four sections alternately minor and major: A (C minor, b. 1-32), B (E flat major, b. 33-58), C (F minor → C minor), B' (C' major). The piece is headed *Maestoso* (it. majestic, grand or stately).

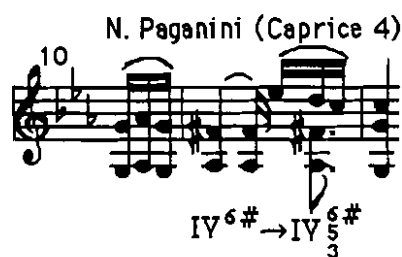
### Form, harmony, and counterpoint

The nostalgic, questioning theme, marked *piano*, is presented in the form of a partial two-voice canon at the unison, punctuated by a vehement call in octaves (G-Ab-G):

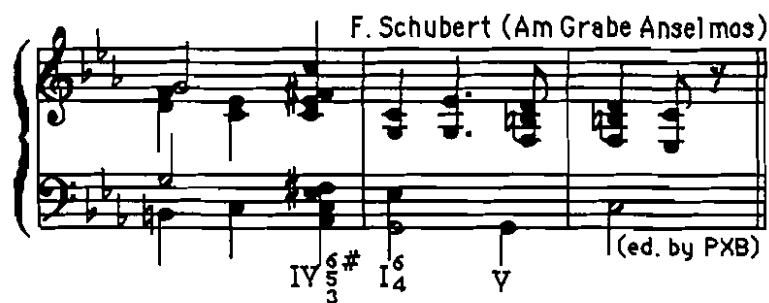


The compelling lyricism of these opening bars has been noted by several commentators: "Quel doloroso primo tema, con la sua frase pensosa..." (A. Cantù); "Une idée large et prenante" (A. Bachmann); "D'un archet calme, Paganini attaque en doubles cordes, *Maestoso*, en ut mineur, son 4<sup>e</sup> Caprice. La pensée est grave" (Georges de Saint-Foix); "Il quarto Capriccio, in do minore, è uno dei più belli. L'inizio *Maestoso*, di carattere sinfonico, ha una frase ampia e avvolgente, e accenti beethoveniani" (Maria Tibaldi Chiesa).

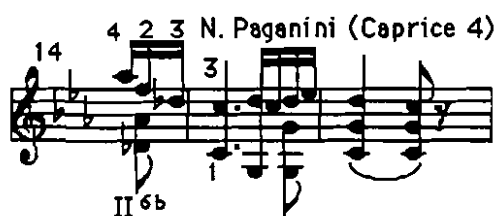
The dramatic tension increases in bar 11 with the first appearance of  $IV^{6\#}$ :



Schubert used this chord in much the same way, usually at moments of emotional intensity:



An expressive climax is reached in bar 14 ( $II^{6b}$ , "Neapolitan"):



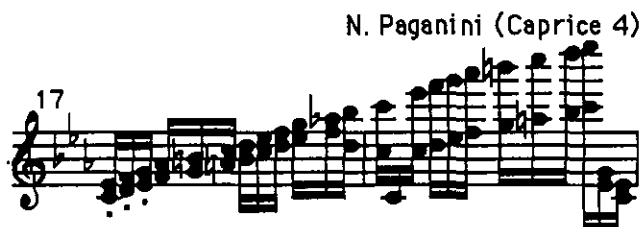
This also is strongly reminiscent of Schubert:



The first "square" of 16 bars (4x4) concludes on a I chord. The omission of the third of the triad produces a suspenseful effect. The melodic termination of bar 15 (c-d-e $\flat$ ) gives the chord its modal identity:



Triplet scales in thirds and tenths are introduced in bar 17, creating the illusion of a fast tempo:



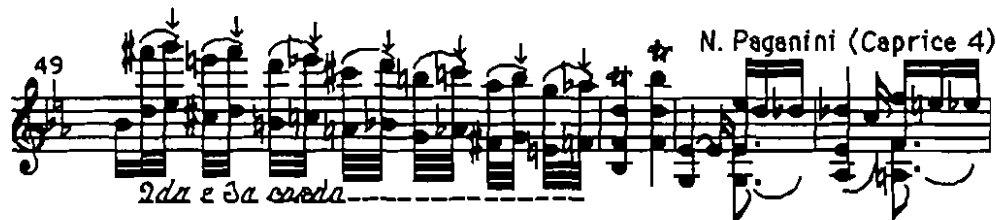
At bar 28, the initial rhythm reappears and the section ends in broad triple chords on B flat, the dominant of the new key:



Section B (Eb major), (b. 33-58) starts with an exuberant episode in staccato demisemiquavers. The rapid succession of passages in thirds, sixths, and tenths, makes great demands upon the performer:



A "double scale" in tenths (E flat coloured by D) leads to the concluding part of B:



Bars 55 and 56 are distinguished by the presence of the flattened submediant (<sup>9b</sup> of V):<sup>1</sup>



Section C (F minor →→ C minor, b. 59-58) is one of the modulating episodes which so excited Brahms's admiration. Paganini goes from F minor to Db major (b. 64), and successively modulates to Bb minor (b.66), Eb minor (b. 75), Db

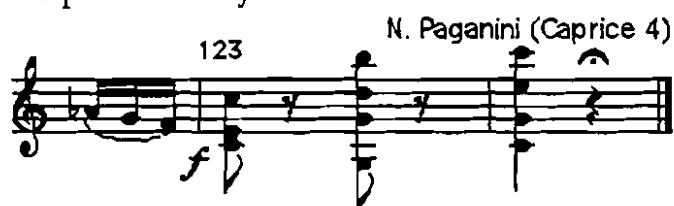
<sup>1</sup>See also bars 24, 26, 59, 122.



major (b.76), Db minor (b.78), Eb minor (b. 81); then, by way of enharmonic change, to B major (b. 84), E major (b. 89), G# minor (b. 90), and, enharmonically again, to C minor. IV<sup>6#</sup> (followed by V) makes three consecutive appearances in the last bars of the section, creating great tension and suspense:

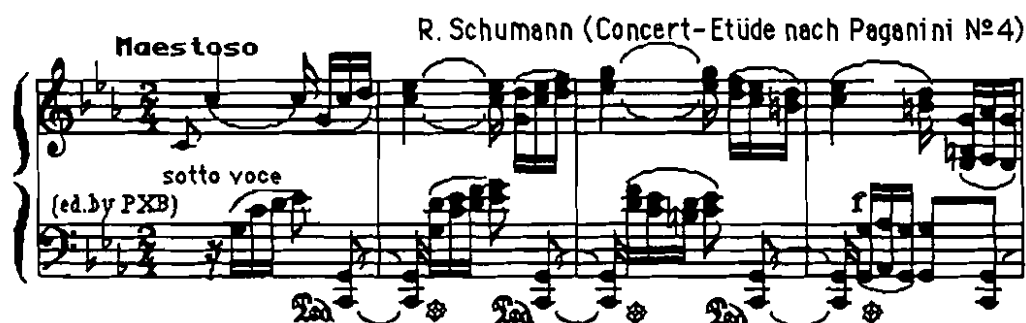


Section B' is a C major replica of B, with the addition, at the end, of a jubilant V-I cadence in four part harmony.



### Transcriptions of Caprice 4

Robert Schumann's transcription of Caprice 4 appeared as N° 4 of his set of 6 Concert-Etüden nach Capricen von Paganini (op. 10). The harmonic working out, with its "denser German middle parts",<sup>2</sup> stresses the Romantic character of the piece. Paganini's canonic theme obviously stimulated Schumann's contrapuntal verve, as the opening bars of his transcription shows:

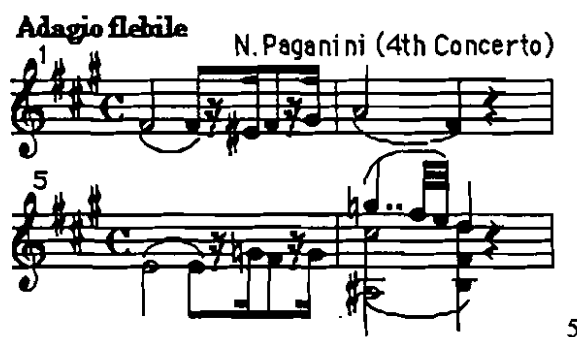


<sup>2</sup>Schumann's own expression: "... die dichterischen deutschen Mittelstimmen" op. cit. (GS), p. 163.

Apropos of the transcription of Caprice 4, Schumann noted in his journal:

"...In the working out of Nr.4, the Funeral March from Beethoven's *Eroica* Symphony floated before me. Perhaps others will guess as much. This entire number is filled with romanticism."<sup>3</sup>

Paganini had the greatest admiration for Beethoven and, as Geraldine de Courcy finely observes, put him "at the summit of his musical Olympus".<sup>4</sup> An unmistakable reference to the *Marcia Funebre* of the *Eroica* appears in one of his later works, the *4th Concerto* in D minor. The quotation appears in the opening bars of the 2nd movement. In bar 5-6, the motif, presented as a liberal inversion, is coloured by an expressive diminished seventh:



Interpretation - fingerings

"Over a prolonged period I was fortunate enough to frequently hear this great master constantly and to discuss with him the manner of his playing", Carl Guhr wrote in the preface of his treatise.<sup>6</sup> In the chapter entitled "*PAGANINISCHE TOURS DE FORCE*",

<sup>3</sup>Bei der Ausführung von Nr. 4 schwebte mir der Totenmarsch aus der heroischen Symphonie von Beethoven vor. Man würde es vielleicht selbst finden. - Der ganze Satz ist voll Romantik." Schumann, Robert. Gesammelte Schriften über Musik und Musiker. Berlin: Wegweiser Verlag, 1922, p.165.

<sup>4</sup>De Courcy, Geraldine, op. cit., Vol.I, p. 13.

<sup>5</sup>The unusual tempo marking (*Adagio flebile*) refers to Ovid's *Metamorphoses* (Book XI, 50-53): "...membra iacent diversa locis; caput, Hebre, lyramque excipis, et (mirum!), medio dum labitur amne, flebile nescio quid queritur lyra, flebile lingua murmurat exanimis, respondent flebile ripae. "...the limbs of the poet lay scattered; his lyre and head, Hebrus, thou didst receive, and (marvel!), while floating in the stream, the lyre gave forth some tearful notes, the lifeless tongue muttered a tearful message, and the river banks echoed tearfully." [tr.PXB]

<sup>6</sup>Guhr, Karl. Über Paganinis Kunst, die Violine zu spielen. Mainz: B. Schott's Söhne, 1829, p.1.

C. Guhr (Ueber Paganini's Kunst...p.44, ex.20)

The image displays a musical score for a four-staff exercise. The title at the top is "C. Guhr (Ueber Paganini's Kunst...p.44, ex.20)". The notation is as follows:

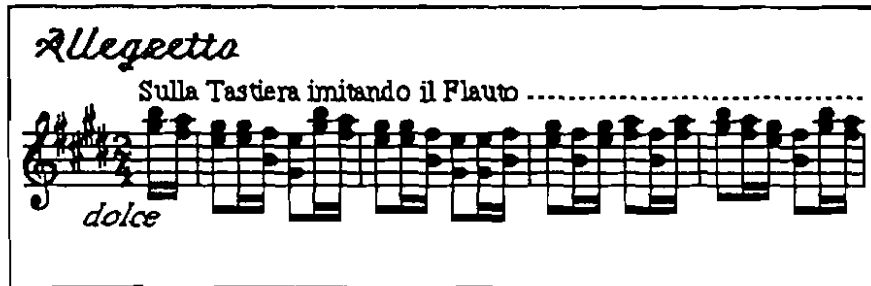
- Staff 1:** Treble clef, key of D major. It begins with a triplet of eighth notes (D, E, F#) marked with an asterisk (\*). This is followed by a series of eighth-note triplets (G, A, B) and a final triplet of sixteenth notes (D, E, F#) marked with an asterisk. The staff ends with a double bar line.
- Staff 2:** Treble clef, key of D major. It starts with a triplet of eighth notes (D, E, F#) marked with an asterisk, followed by a series of eighth-note triplets (G, A, B) and a final triplet of sixteenth notes (D, E, F#) marked with an asterisk. The staff ends with a double bar line.
- Staff 3:** Treble clef, key of D major. It begins with a triplet of eighth notes (D, E, F#) marked with an asterisk, followed by a series of eighth-note triplets (G, A, B) and a final triplet of sixteenth notes (D, E, F#) marked with an asterisk. The staff ends with a double bar line.
- Staff 4:** Treble clef, key of D major. It starts with a triplet of eighth notes (D, E, F#) marked with an asterisk, followed by a series of eighth-note triplets (G, A, B) and a final triplet of sixteenth notes (D, E, F#) marked with an asterisk. The staff ends with a double bar line.

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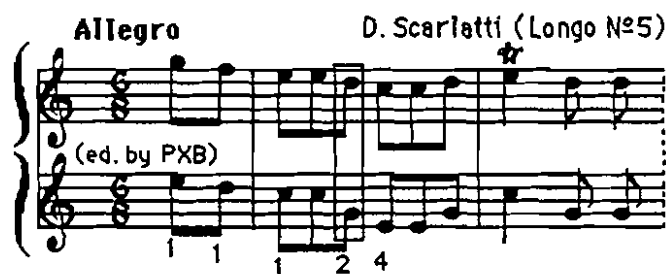
## Caprice 9

"...la nuance seule fiance  
Le rêve au rêve et la flûte  
[au cor!]"

(P.Verlaine)<sup>1</sup>



Paganini's famous ninth Caprice (known as "The Hunt") is in the key of E major and comprises 111 bars. The tempo marking is *Allegretto* and the time-signature 2/4. The piece is cast in the form of a Rondo, A-B-A-C-A. The three A sections (or *ritornello*) consist of a double period of sixteen bars (except for a one bar extension on the last repetition), and are entirely scored in thirds, fifths and sixths. This involves a particular note-pattern called the "horn fifth". This figure, which was frequently given to the horns in the days when they were valveless, became sanctioned by contrapuntal usage. A well-known example of its employment in keyboard music is found in Scarlatti:



With this musical material, Paganini brilliantly illustrates the timbral potential of the violin. Thus, the first period of the A section (b. 1-8) is marked *dolce* and bears the instruction "*sulla Tastiera imitando il*

<sup>1</sup> Art poétique, 13-16.

*Flauto*",<sup>2</sup> while the first phrase of the second period (b. 9-12) is marked *forte*, with the instruction "*imitando il Corno sulla 3<sup>a</sup> e 4<sup>a</sup> corda*".<sup>3</sup> In the concluding bars of this section, the two tone qualities alternate (b. 13-15). The theme of the flute and the answer of the horn (in liberal retrograde motion) are played between tonic and dominant, i.e. over implied I and V pedals, respectively:

**Allegretto** N. Paganini (Caprice 9)

Sulla Tastiera imitando il Flauto.....

*dolce*

imitando il Corno sulla 3<sup>a</sup> e 4<sup>a</sup> corda

Sulla Tastiera

Tastiera .....

*f* *p* *f* *p* (dip1.tr.)

Section B (b. 17-36) begins in the parallel minor, and continues the rhythmic figure of A (anapaestic), but with a different anacrusis. A triple sound chord is scored on each beat:

**B** N. Paganini (Caprice 9)

*f* *simili*

The second phrase of B is announced in the relative key, with a sonorous G major chord on four strings. After a harmonic sequence employing root movements up a fourth and down a fifth, the section closes with a gracious Neapolitan cadence:

**33** N. Paganini (Caprice 9)

II<sup>64</sup>

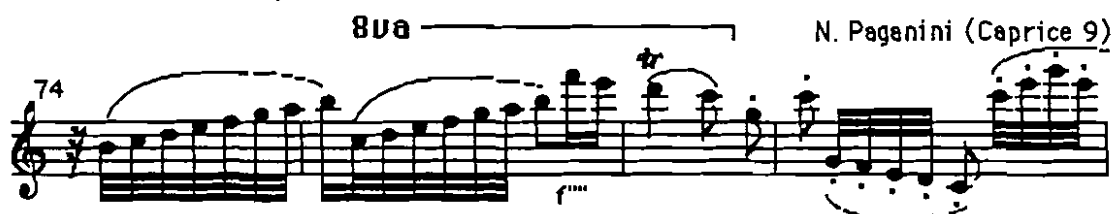
<sup>2</sup>"On the fingerboard, imitating the flute".

<sup>3</sup>"Imitating the horn on the third and fourth strings".

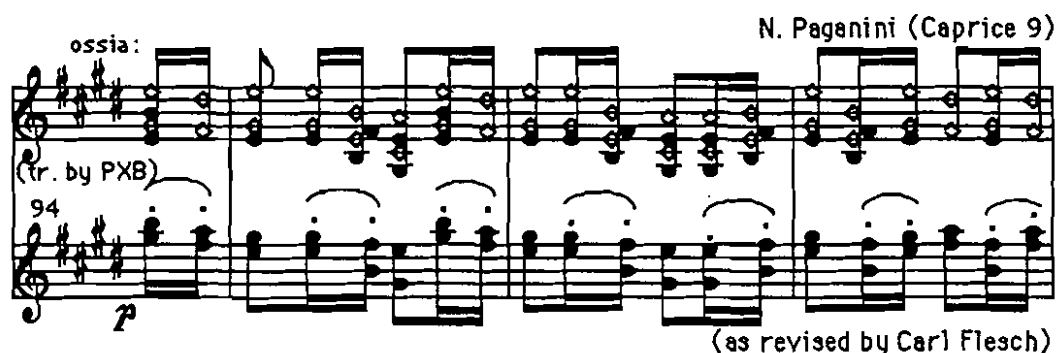
Section C, in bravura style, opens in A minor with an emphatic motif based on the tonic arpeggio followed by prestissimo ascending scales and an episode in ricochet. According to the manuscript, as well as the first Ricordi edition, Paganini's suggested manner of execution indicates taking five notes in one bow (not four notes down and one up as stated by most modern editors):



From bar 69, the key changes to C major. The arpeggio motif and the scales are restated one third higher. This is the climactic passage of the Caprice, which reaches  $f'''$ , at bar 75:



The new ricochet episode moves from C major through F major, G major, A minor and E minor. A two octave arpeggio on the dominant introduces the last *ritornello*. Several editors (including Von Reuter, Wronski, Flesch, Gulli and Berkley) suggest playing this last section in double harmonics:

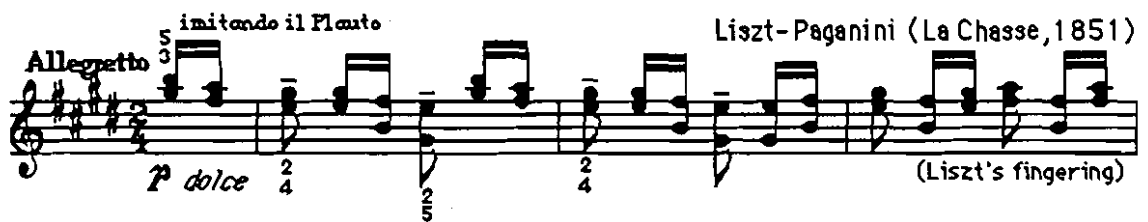


It is very likely that this performing tradition is based on personal accounts of musicians who, like Eugène Sauzay (the teacher of Carl Flesch at the Paris Conservatoire),<sup>4</sup> heard Paganini play in concert.

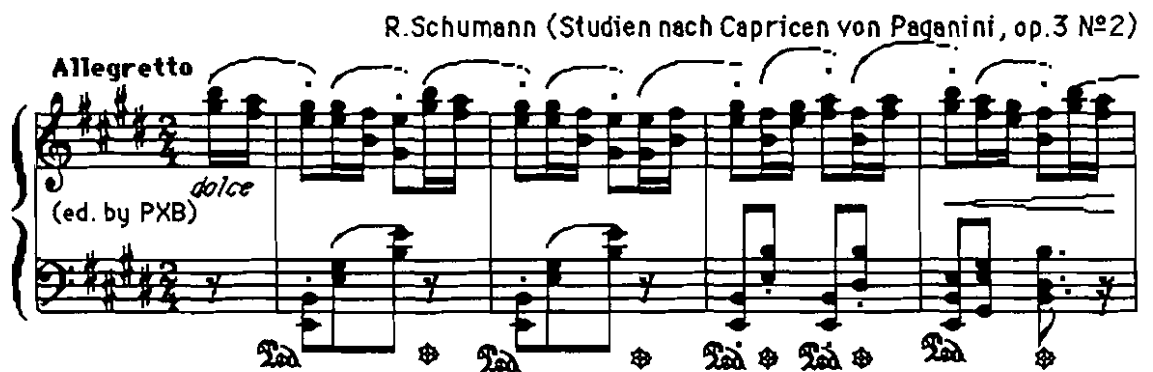
<sup>4</sup>Sauzay, Eugène (1809 - 1901) (>Baillot) was among the first violins in the Opera Orchestra at Paganini's Paris debut in 1831. See: Flesch, Carl. "Apropos of Paganini's Secret", in: *The Strad* L [=593] (1939), p.205. See also: Niccolò Paganini *24 kaprysy na skrzypce solo*, ed. by Tadeusz Wronski, Krakow: Polskie Wydawnictwo Muzyczne, 1977, p. 4-5.

### Transcriptions of Caprice 9

Liszt published two versions of his transcription of Caprice 9, both of which he entitled "La Chasse". While the first version (1838) accumulates the technical difficulties, heavily adding to the texture of the original, the second one (1851) comes much closer to Paganini's text. There, much in the vein of his transcription of Caprice 1 (3rd version), Liszt reproduces the initial A section exactly, adopting the violin notation on one staff. The execution is divided between right and left hand:



Schumann's transcription of Caprice 9 appeared as №2 of his 6 Studien nach Capricen von Paganini, op.3. The violin part, reproduced almost note for note, is played by the right hand. The left hand provides unobtrusive harmonic and rhythmic support:



The theme of Caprice 9 makes an appearance in part IV of Dallapiccola's Sonata Canonica, in fleeting counterpoint to Caprice 14:

L. Dallapiccola (Sonatina Canonica, IV)

(tr. by PXB)

pp

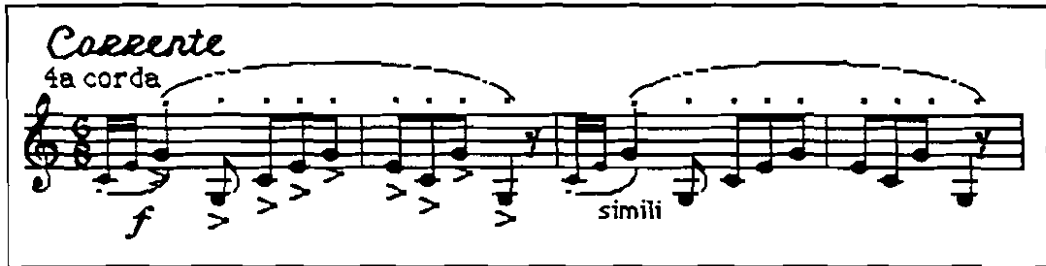
m.d.

pp

ppp



## CAPRICE 18



Known as "the call of the post horn", Caprice 18 has an evocative, refreshingly romantic character. Schubert's *Die Post* (from the *Winterreise*) comes naturally to mind. From the technical point of view the piece constitutes an admirable study in thirds and is particularly challenging as far as intonation is concerned.

The greatest experts of the time, including as severe a critic as August Kestner and such an embittered rival as Louis Spohr, were unanimous in their praise of Paganini's constantly pure intonation. Yet, according to several reports, and even on his own admission, he often played on an out of tune violin:

"After the concert we chatted for a long time with Paganini, who was very exhausted. Probably because when he plays, he uses his whole body; and he is physically very weak...He showed us some astounding tricks on his violin...It often sounded as though three people were playing. His passages in double stops are dazzling, and I've never heard anyone run over the strings so fast...Then he imitated a donkey, a parrot, and a thrush - all wonderfully natural. Later, Dr Martecchini tried to play on his violin and found, to his astonishment, that it was completely out of tune. Whereupon Paganini simply doubled up with laughter, and said that *he always played on a mistuned violin.*"<sup>1</sup> [trl. de Courcy]

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<sup>1</sup>De Gethaldi, Matthäus Nikolas, *Correspondence* (Letter dated Venice, October 2, 1824), published in: *Acht Uhr Abendblatt*, Berlin, March 19, 1934. Quoted by G. de Courcy (in her own English translation), op.cit., vol.I, p.234.

Paganini, who made frequent use of open strings and harmonics, must have had very good reasons to tune his instrument the way he did. It seems that he practised, besides the *scordatura* proper, a kind of extremely sophisticated adjustment of the traditional tuning in fifths:

..." One finds it extraordinary that he plays on a mistuned violin. But his violin is not out of tune. On the contrary, it is tuned with great diligence."<sup>2</sup> [trl. PXB]

An arresting hypothesis formulated by Jutta Stüber is that Paganini - like the lute players, for example - manipulated the tuning of his instrument according to both the key of the piece and the temperament best suited to his immediate purpose. The German researcher is inclined to think that Paganini favoured mean tone temperament (or "just" intonation) and gives rather convincing reasons to support her views.<sup>3</sup> However, the unerring accuracy of Paganini's intonation in so many different circumstances and contexts, his mastery of very advanced techniques of the *scordatura* (e.g. the First Concerto where the violin and the orchestra play, as it were, in two different keys)<sup>4</sup> strongly suggest that he was proficient in several systems of intonation (Pythagorean, tempered, natural-harmonic, etc). Be that as it may, Stüber's proposition is of such interest, that an extensive quotation seems justified:

"Willy Burmester<sup>5</sup> withdrew from the Berlin concert scene and practised this piece [Caprice 18] 4276 times.<sup>6</sup> What is then so difficult about this piece, which is,

<sup>2</sup>..."man staunt es wie ein Wunder an, daß er auf einer verstimmten Geige spielt. Seine Geige ist aber nicht verstimmt, sondern im Gegentheile mit großem Fleiße gestimmt." Schottky, Julius Max. Paganini's Leben und Treiben als Künstler und als Mensch, Walluf: Sandig- Reprint, 1974, p.282.

<sup>3</sup>See: Stüber, Jutta. Die Intonation des Geigers, Bonn: Verlag für systematische Musikwissenschaft, 1989, pp.169-171, 303-305, 358-362.

<sup>4</sup>Present-day performers have eluded the difficult problem of the *scordatura* by adopting the Kalmus version of the orchestral part which is, in fact, a transcription of the original orchestration from E flat down to D Major. The execution is thus facilitated for both the orchestra and the soloist; this is unfortunately at the expense of the contrast of timbres existing in the original version.

<sup>5</sup>Burmester, Willy (1869-1933) (>Joachim).

harmonically, quite clear and simple? - That it is written in C major. If we examine the "tone-net" corresponding to the four bars of the example, and try to fit in it the four tones g, d, a, and e of the open strings, we will recognise at once that the piece cannot be performed satisfactorily with the ordinary tuning:

	$\underline{g^\#}$	$\underline{d^\#}$	
$\underline{a}$	$\underline{e}$	$\underline{h}$	$\underline{f^\#}$
f	c	$g^{f-}$	d

[J. Stüber, Die Intonation des Geigers, p. 303]

7

"The C major scale's own thirds ( $\underline{a}$  and  $\underline{e}$ ) clash with the a and e of the open strings. The E string should therefore be tuned down at least to a thirdcomma (22 cents). The tuning of the E string could result as follows:

(tr. by PXB)

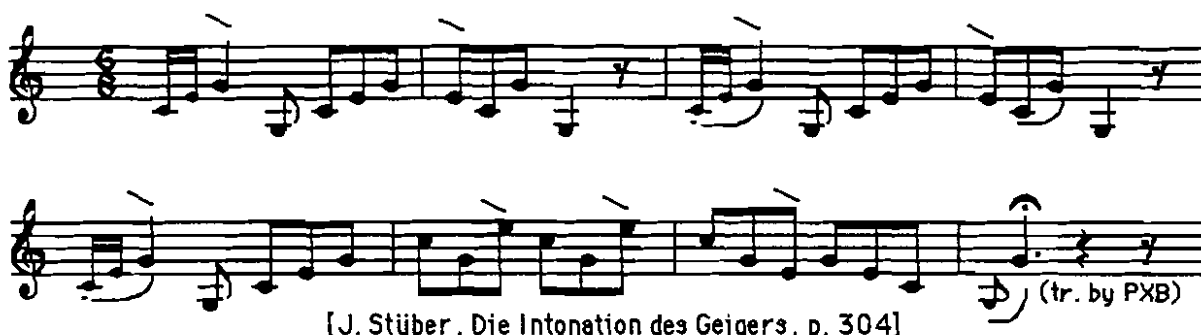
[J. Stüber, Die Intonation des Geigers, p. 304]

"The violinist tunes the G, D, and A strings as usual in pure fifths; then, on the A string, he finds the  $\underline{b'}$ , blending it with the open  $\underline{d'}$  and, finally, tunes the perfect  $\underline{e''}$  to this  $\underline{d'}$ . With a lowered  $\underline{E}$  string, the violinist can employ the open string for the first third in bar 29. And also the octave leap to  $\underline{e'''}$ -c''' is now comparatively free of risk, since  $\underline{e'''}$  is the natural harmonic of the  $\underline{E}$  string. It is also safer because the violinist only needs to concentrate on the formation of the c'''. Carl Flesch said that the opening bars of the Caprice in thirds were *the most difficult intonation exercise in the whole violin literature*:<sup>8</sup>

<sup>6</sup>See: Burmester, Willy, *50 Jahre Künstlerleben*, Berlin 1926, p.95.

<sup>7</sup>  $\downarrow$  = Tartinian hook ( $V^7$ ).

<sup>8</sup>See: Flesch, Carl, *Die Kunst des Violinspiels*, Berlin, 1929, vol.I, p.132.



"Essentially, these bars are not difficult; they are only difficult for those who do not bear in mind that the E string, if tuned in the usual way, does not match the key of C major. If the player is not ready to tune his E string down one comma (to  $\text{e}''$ ), he must 'neutralise' it in order to prevent it from vibrating, and he must also avoid the E string in bar 4. If it actually vibrates, it will lead the player to play the  $\text{e}$  too sharp and the C major harmony is disturbed. Flesch further remarked that one should play these bars *as quickly as possible, in order to make these hardly rectifiable deficiencies less perceptible*. In those bars, the misery of the violinist of today - and that of his listener! - is made plain: comparatively easy bars prove unplayable. One of the leading violinists (Burmester) practised these bars 4276 times in five months. The leading teacher (Flesch) instructed several generations of pupils to play 'these hardly rectifiable deficiencies' *as fast as possible*, in order that the listener would not notice them. These 'deficiencies' - and not only in the Caprice in thirds - *can be rectified*, as long as the violinist deepens his knowledge of the acoustic of the instrument and becomes versed in the question of intonation."<sup>9</sup> [tr. PXB]

<sup>9</sup> "Willy Burmester zog sich vom Berliner Konzertleben zurück und übte dieses Stück in fünf Monate 4276 mal. Was ist an diesem Stück mit schlichter Harmonik schwierig? - Daß es in c-Dur steht. Wer das unseren vier Takten gehörenden Tonnetz besieht und in ihm die vier in den leeren Saiten liegenden Quinttöne g,d,a,e zu lokalisieren sucht, erkennt sofort, daß das Stück in üblicher Stimmung nicht klingen kann. Die tonleitereigenen Terztöne  $\text{a}$  und  $\text{g}$  reiben sich mit den Quinttönen der a- und der e-Saite. Zumindest die e-Saite müßte um ein Terzkomma zu 22 cent herabgestimmt werden. Das Einstimmen der  $\text{g}$ -Saite könnte wie folgt erfolgen: [...] Der Geiger stimmt die Saiten g, d, und a wie üblich in reinen Quinten, intoniert sodann auf der a-Saite das mit der d-Saite verschmelzende  $\text{h}'$  und stimmt zu diesem  $\text{h}'$  sodann die reine Quarte  $\text{g}''$  ein...Bei herabgestimmter  $\text{g}$ -Saite kann der Geiger für die erste Terz ( $\text{g}''$ -c'') von Takt 29 die leere  $\text{g}$ -Saite verwenden. Und auch das Hineinspringen in die um eine Oktave höhere Terz  $\text{g}'''$ -c''' ist jetzt relativ gefahrlos, denn  $\text{g}''$  ist natürliches Flageolett der  $\text{g}$ -Saite. Es ist dem Geiger also sicher, er braucht sich nur noch auf das dazu erklingende c''' zu konzentrieren. Von den Anfangstakten der Terzen-Caprice [...] sagte Carl Flesch, sie seien die schwierigste Intonationsübung in der gesamten Geigenliteratur. Im Grunde sind diese Takte nicht schwierig. Sie sind nur für den schwieriger, der nicht bedenkt, daß die e-Saite bei reinen Quinten, also in gewöhnlicher

Here is Dr. Sedivka's perceptive comment:

"...Everyone with a good sense of pitch does follow the natural scale (just intonation). Harmonic complexity and modulation necessitate however adjustment of pitch or adjustment of tuning. Hence, in the Well-Tempered Clavier, we see a compromise in the use of tempered intervals, i.e. *mistuning*, making it possible to cover the whole spectrum of tonalities. It is possible that Paganini combined the two devices: finger manipulation as well as different tunings of the instrument. This would also clarify the statement that he tuned with great care."<sup>10</sup>

#### Related literature :

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**Heman, Christine.** Intonation auf Streichinstrumente, Basel, 1964.

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**Mostras, Konstantin.** Die Intonation auf der Violine (German translation by Karl Krämer) Hofheim am Taunus: Friedrich Hofmeister, 1961.

**Norden, N.Lindsay.** "A new theory of untempered music", in: *The Musical Quarterly* XXII (1936), pp.217-233.

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**Vogel, Martin.** On the Relations of Tone, tr. by V. J. Kisselbach, Bonn: Verlag für systematische Musikwissenschaft, 1993 pp. 397-421.

**Tartini, Giuseppe.** Traktat über die Musik gemäß der wahren Wissenschaft von der Harmonie, transl. by A. Rubeli, Düsseldorf: Orpheus-Schriftenreihe zur Grundfragen der Musik 6, 1966.

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Stimmung, nicht zu diesem c-Dur paßt. Wenn der Spieler sie nicht um ein Komma nach e" herabstimmen will, muß er sie abdecken, damit sie nicht mitschwingt; und er muß dann auch in Takt 4 die leere Saite vermeiden. Schwingt sie nämlich mit, verleitet sie den Spieler, das eingestrichene e scharf zu nehmen, und die c-Dur-Harmonie ist gestört. Flesch bemerkte noch zu diesen Takten, man solle sie *möglichst rasch* ausführen, *um die nie ganz auszutilgenden Mangel weniger hörbar zu machen*. An diesen Takten wird das ganze Elend des heutigen Geigers - und seines Hörers! - deutlich. Relativ leichte Takte gelten als unspielbar. Einer der führenden Geiger (Burmester) übte diese Takte in fünf Monaten 4276 mal. Der führende Lehrer (Flesch) gibt mehreren Schülergenerationen mit auf den Weg, die "untilgbaren Mängel" möglichst rasch zu überspielen, damit der Hörer sie nicht merkt. Die Mängel - nicht nur dieser Paganini-Caprice - sind *austilgbar*, sofern der Geiger sich in die Akustik der Geige vertieft und sich mit den Intonationsproblemen vertraut macht." Stüber, Jutta. Die Intonation des Geigers. Bonn: Verlag für systematische Musikwissenschaft, 1989, pp. 303-305.

<sup>10</sup>Sedivka, Jan. Conversation with Ph. Borer. Tasmanian Conservatorium of Music, Hobart, 10 March, 1995.

## APPENDIX B

### THE MANUSCRIPT

The manuscript (and only known autograph copy of the Caprices) consists of forty-one pages in oblong format, with ten staves per page<sup>1</sup>. There is also a front cover which bears the following inscription:

*N° 24 Capricci per Violino  
di  
Niccolò Paganini  
Dedicati alli Artisti  
Opera I.<sup>a</sup>  
I primi Dodici parte I.<sup>a</sup>  
altri Dodici D—a 2.<sup>a</sup>*

In fact, the Caprices are grouped into three separate booklets, each ending with the latin word *Finis* and containing respectively 6, 6, and 12 Caprices. The title page of the first group of 6 (*opera prima*) includes an interesting inscription on the left hand bottom corner.

*S.<sup>r</sup> Tomaso  
li. 24 9bre 1817      403.  
L<sup>e</sup> .5., altre Lastre N°6- A di 1° Giugno Lastre  
L<sup>e</sup> .7. altre -----3. in compimento N°11.  
altre — 9.*

"S<sup>r</sup> Tomaso" was probably an employee of the firm Ricordi and perhaps the engraver himself. Of particular interest is the date appearing under his name: 24 November 1817 (*li. 24 9bre 1817*).

Like most of his other works, Paganini's Caprices seem to have been written "du premier jet", in the white-hot speed of execution (de Courcy's phrase). To my knowledge, no preliminary sketches, revisions, re-touchings or tentative drafts have survived. Here are several examples of the peculiarities in Paganini's graphics to be found in the autograph:

---

<sup>1</sup>Thirty-eight pages of music plus three title pages.

1) The natural (♮) is written ♮ (not to be confused with a rest)

2) The 16th note (♪) is written ♪

3) The quarter rest (♩) is written ^ or ~

4) The eighth rest (♪) is written >

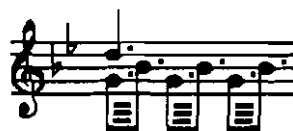
5) The 16th rest (♫) is written ✓

6) The 32nd rest (♬) is written ✕

7) The left hand tremolo of Caprice 6 is thus abbreviated from the 2nd bar onwards:



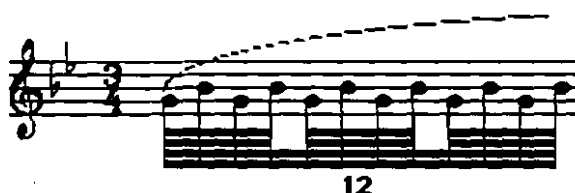
Most editors have adopted the following notation instead:



8) Paganini writes twelve note groupings as follows:



The following grouping (3x4) is used in many modern editions:



As Prof. Neill points out, the decision to separate them is highly debatable from a rhythmic point of view.<sup>2</sup>

9) In Paganini's system of notation, a chromatic alteration affects the subsequent upper and lower octaves appearing in the bar (although it may be occasionally repeated for more clarity). The same is true of octaves in double-stops or chords: only one of the two notes bears the alteration. This was common notation practice in the early 19th century. For example:



11) Paganini uses the symbol "O" to indicate the notes to be plucked with the left hand (Caprice 24, var.9):



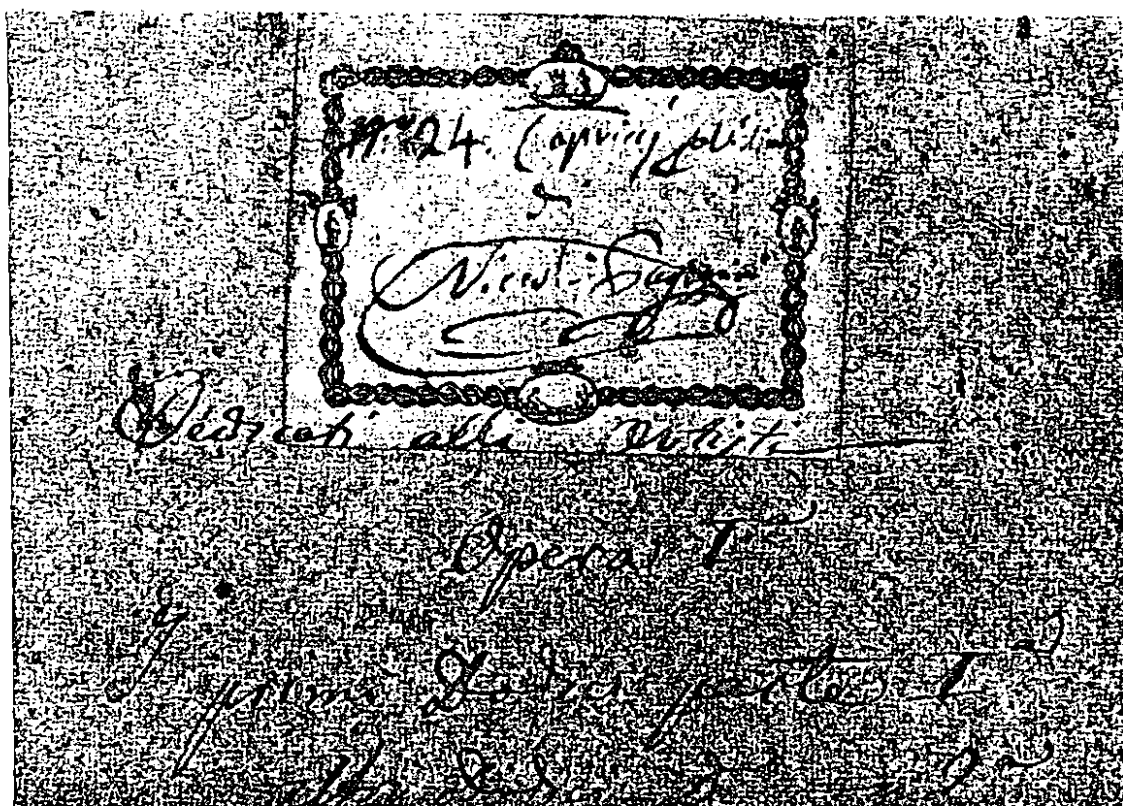
<sup>2</sup>Neill Edward. General Introduction of his *Urtext* edition of Paganini's 24 Caprices (Milan: Ricordi, 1988, p.V).



## Reproduction of the facsimile<sup>3</sup>

---

<sup>3</sup>Facsimile of the autograph manuscript of Paganini's 24 Caprices, ed. by Federico Mompellio, Milan: Ricordi, 1974. (courtesy of G. RICORDI & C. s.p.a.) See: Bibliography, p. 265, n. 3).



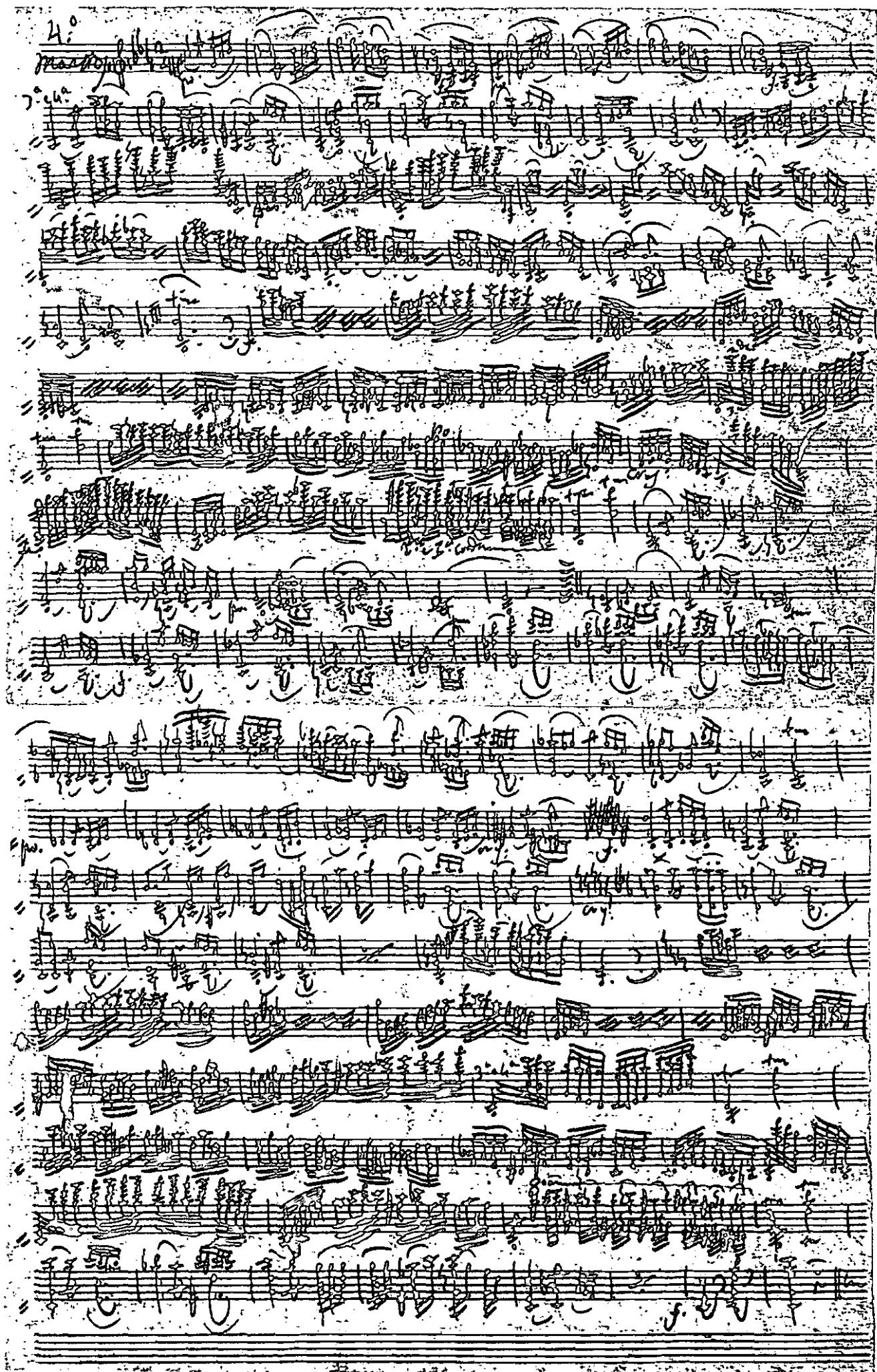
Opera I<sup>un</sup>  
Fr. B. Copiaj per voliti  
si  
Nicol-Singur

L. Tomajo  
li 24. 1817 103.  
L. 5. attre a 2<sup>o</sup> 6 - a di 1<sup>o</sup> jup. w. L. 11.  
L. 7 - attre - 3 - in compimento. 11.  
L. 9 - attre - 9 -

Handwritten musical score on ten staves. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The first staff begins with the word "Cadenza" written in a cursive hand. The notation is written in a style characteristic of 19th-century musical manuscripts, with a focus on melodic and harmonic development. The score is divided into two systems of five staves each. The first system contains a variety of musical symbols, including clefs, key signatures, and time signatures. The second system continues the musical notation, with some staves showing more complex rhythmic patterns and dynamic markings. The overall appearance is that of a working draft or a composer's sketch, with some ink bleed-through and a slightly aged, textured paper.

Handwritten musical score on ten staves. The first staff is marked with a large '2' and the tempo 'moderato'. The notation is dense, featuring many beamed notes and complex rhythmic patterns. The second system of staves is marked with the tempo 'Mouragando'. The handwriting is somewhat messy and the ink is dark.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and includes many slurs and ties. The score is divided into sections by double bar lines. The final staff ends with a double bar line and a fermata. The page is numbered 215 at the bottom.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo/mood marking "Andante sempre legato" is written below the first staff. The score is densely written with many notes and rests, indicating a complex piece. The final staff of the score ends with the word "fini" written in a cursive hand.



Op. 6. Capriccio per Violino  
Vinc. Gayini



6. 2/4 3/4 4/4

This block contains the second system of the handwritten musical score, labeled '6.' and featuring time signatures of 2/4, 3/4, and 4/4. It consists of ten staves. The notation continues the dense, complex style of the first system, with many beamed notes, slurs, and ties. The piece appears to be in a minor key, given the presence of B-flat and E-flat notes. The handwriting is consistent with the first system, showing a high level of musical complexity and a fast tempo. The notation is very dense, with many notes beamed together in groups, often spanning across multiple staves. There are numerous slurs and ties, suggesting a fast, continuous piece. The ink is dark and the handwriting is somewhat hurried, typical of a composer's sketch or a working draft. The first staff begins with a treble clef and a key signature of one flat (B-flat). The overall impression is one of intense musical activity and complex texture.

Handwritten musical score on ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are various musical symbols including clefs, key signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

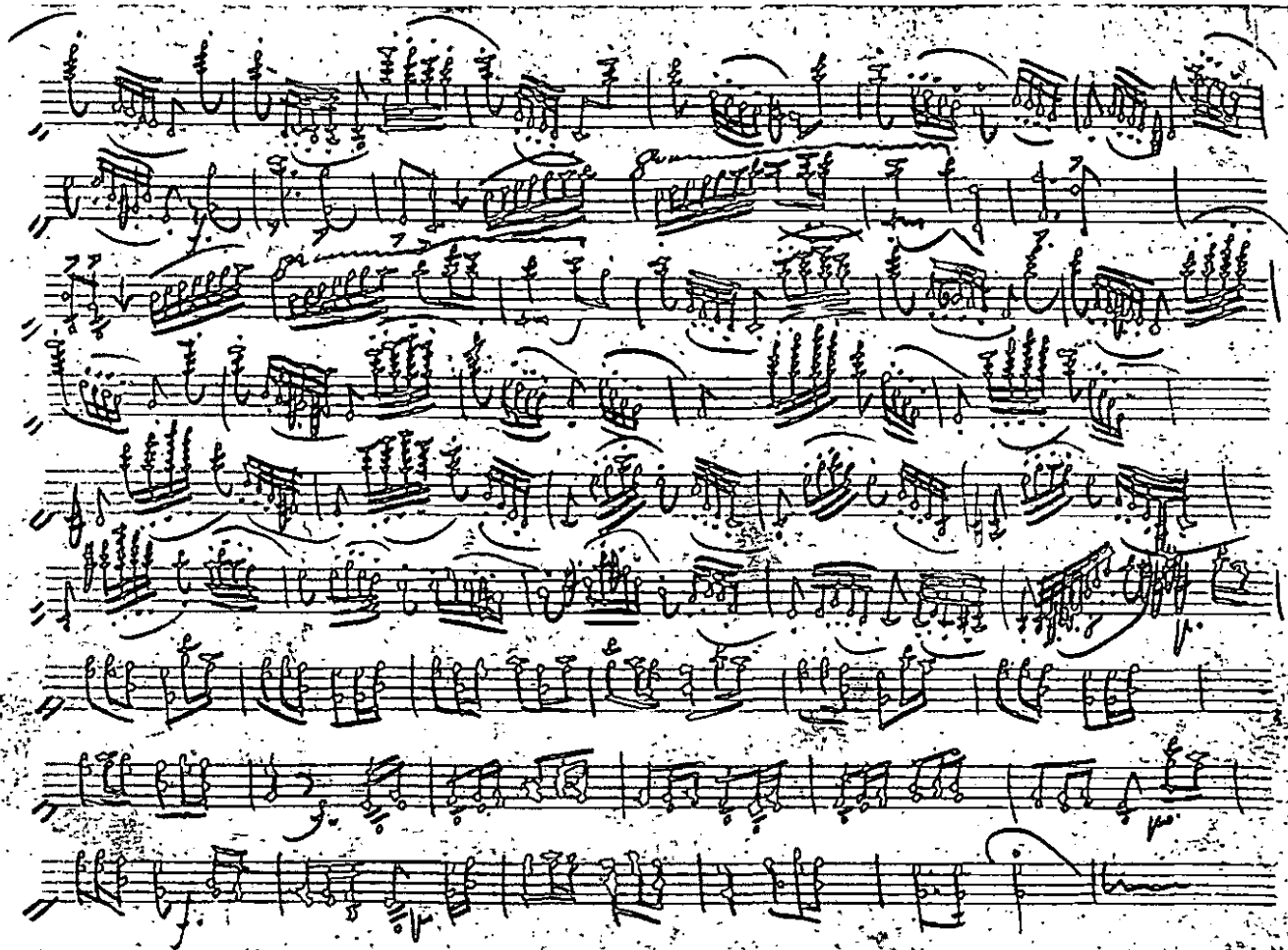
*3<sup>o</sup>* *Sulla Tastiera imitando il flauto*

*Allegretto* *Violon*

*imitando il corni sulla foga e gran te corda* *Sulla Tastiera*

*Tornando*

Handwritten musical score on ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are various musical symbols including clefs, key signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.



A handwritten musical score on ten staves. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music continues across the staves with various rhythmic values and articulations. The bottom three staves are empty.

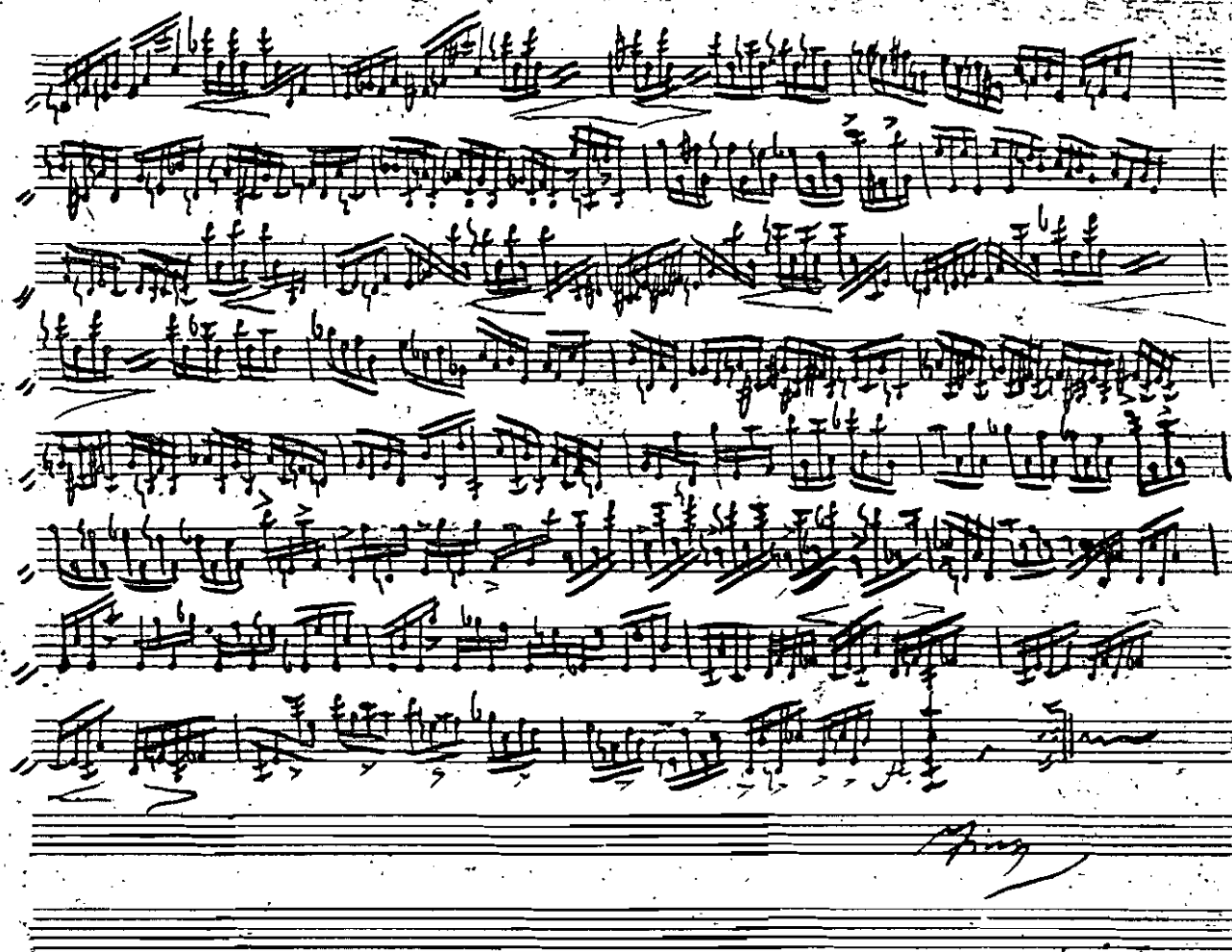
2

A handwritten musical score on ten staves, starting with a second system. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music continues across the staves with various rhythmic values and articulations. The bottom three staves are empty.

A handwritten musical score on ten staves. The notation is dense and complex, featuring many beamed notes, slurs, and various musical symbols. The first staff begins with a treble clef and a key signature of one flat. The notation continues across the staves with frequent use of slurs and ties. The word "Primo tempo" is written above the sixth staff. The bottom two staves are empty.

A handwritten musical score on ten staves. The notation is dense and complex, featuring many beamed notes, slurs, and various musical symbols. The first staff begins with a treble clef and a key signature of one flat. The notation continues across the staves with frequent use of slurs and ties. The word "Primo tempo" is written above the sixth staff. The bottom two staves are empty.





Opera 31

12. Capriccio per Violino

N. Paganini

*And.*

Handwritten musical score for a piece marked "And." (Adagio). The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by dense, flowing melodic lines with many slurs and ties. The notation is somewhat messy, with many overlapping notes and stems. The piece concludes with a double bar line and a fermata. Below the final staff, the words "Quinto Jongo regular" are written in cursive.

*Quinto Jongo regular*

*2.º Moderato*

Handwritten musical score for a piece marked "2.º Moderato". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by dense, flowing melodic lines with many slurs and ties. The notation is somewhat messy, with many overlapping notes and stems. The piece concludes with a double bar line and a fermata.



Handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The word "maestro" is written at the top. The word "Fine" is written above the fifth staff. The word "Da Capo" is written above the eighth staff. The number "30" is written at the end of the eighth staff. The number "31" is written at the end of the ninth staff. The number "32" is written at the end of the tenth staff. The score is written in a cursive, handwritten style.

Handwritten musical score for "The Song of the Lark" by George F. Root. The score is written on ten staves. The first staff is for the Soprano, the second for the Alto, and the third for the Tenor. The remaining seven staves are for the Piano accompaniment. The music is in 3/4 time and features a melody for the voice parts and a complex piano accompaniment. The score is signed "G. F. Root" at the bottom right.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is written on the first staff, and the lyrics 'The Rose Tree' are written below it. The second staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The third staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The fourth staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The fifth staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The sixth staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The seventh staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The eighth staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The ninth staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The tenth staff continues the melody, and the lyrics 'The Rose Tree' are written below it. The score is written in ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *meno* and *meno*. The score is written in a historical style, possibly from the 18th or 19th century. The page number 229 is visible at the bottom.

Handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is written in a cursive, handwritten style. The first staff has a tempo marking "Allegro 3/4" and a dynamic marking "con f". The score is divided into two systems, each containing five staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a tempo marking "Allegro 3/4" and a dynamic marking "con f". The score is written in a cursive, handwritten style. The first staff has a tempo marking "Allegro 3/4" and a dynamic marking "con f".



10. *March* 6/8 *Allegro*

*Da Capo*

11. *Polka* 6/8 *Allegro*

*Da Capo*

12.

Handwritten musical score, measures 1-12. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The text "Quasi. 8va" is visible at the top left. The score is written on multiple staves, with some measures containing complex rhythmic patterns and accidentals.

Handwritten musical score, measures 13-24. The notation continues with various musical symbols and dynamic markings. The text "Van. 8." is visible at the top right of the second system. The score is written on multiple staves, with some measures containing complex rhythmic patterns and accidentals. The notation becomes increasingly dense and complex towards the end of the page.

## APPENDIX C


### THE DIPLOMATIC TRANSCRIPT

Comparison with the facsimile will show that the diplomatic transcript (Caprices 1-4) endeavours to reproduce Paganini's notation as accurately as possible. Such details as the number of bars per line and even the choice of upwards or downwards stems have been scrupulously reproduced. Extra-musical text (front cover, title-pages page numbers) has been included.

Paganini indicates the key signature only at the beginning of each Caprice or when a change of key occurs<sup>1</sup>. The computerised scoring programme which was used to create this diplomatic transcript automatically places the key signature at the beginning of each line<sup>2</sup>. To erase these extra key signatures would have necessitated a long and complex technical process. It was finally resolved to keep them for caprice 1 to 3. This is the only significant divergence from the original notation.

**Asterisks (\*)**: they refer to the corresponding note in the critical commentary and constitute the sole editorial addition.

---

<sup>1</sup>The abbreviated writing of key signatures used by Paganini consists of two short strokes at the beginning of each system (  )

<sup>2</sup>*Professional Composer* is the registered name of the software package (issued by "Mark of the Unicorn").

N° 24 *Capriccj* per Violino

di

*Niccolò Paganini*

*Dedicati alli Artisti*

*Opera I.<sup>a</sup>*

7 I primi Dodici parte I.<sup>a</sup>  
altri Dodici D--a 2.<sup>a</sup>



*Opera I: ma*  
*N° 6. Capriccj per Violino*  
*di*  
*Niccolò Paganini*

*S.<sup>r</sup> Tomaso*  
*li 24. 9bre 1817*      **403.**

*L<sup>e</sup>.5.,    altre Lastre N° 6- A di 1° Giugno Lastre*  
*L<sup>e</sup>.7.    altre ----- 3-in compimento N°11.*  
*altre ----- 9-*

2.

Diplomatic transcription by P.X.B.

19

*Andante*

8va

The musical score is a diplomatic transcription of a piece in 4/4 time, marked 'Andante'. It features ten staves of music. The first staff is labeled '19' and 'Andante'. The second staff has a bracket labeled '8va' above it. The music is written in a key with three sharps (F#, C#, G#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are some performance markings, such as a '\*' on the fifth staff and a 'v' on the eighth staff.



2<sup>da</sup>  
Moderato  
Dolce

The musical score is written for a 2nd part, marked 'Moderato' and 'Dolce'. It consists of ten staves of music in G major (one sharp) and 4/4 time. The first staff includes the tempo and dynamics markings. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the first and third staves. A double bar line appears in the fourth staff, followed by a repeat sign. The piece concludes with a double bar line and repeat dots in the tenth staff.

*Smeralda*

*dolce*

3<sup>20</sup> 3<sup>a</sup> e 4<sup>a</sup> corda

*Sostenuta*

*f*

8va

3<sup>a</sup> e 4<sup>a</sup>

*Presto*

Sostenuto

3ª e 4ª corda — Cantino e 2da Corda —

*Sostenuto* *f*

3ª e Quarta corda —

6

*p*

49  
*Maestoso*

3<sup>a</sup> e 4<sup>a</sup>

2<sup>da</sup>

3<sup>a</sup>

cresc.

2<sup>da</sup> e 3<sup>a</sup> corda



This page of musical notation consists of ten staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include 'cresc.' (crescendo) and 'f' (forte). There are also markings for '3<sup>a</sup> e 4<sup>a</sup>' and '8va' (octave). The notation is written in a style typical of 19th or 20th-century musical manuscripts.

## Critical commentary (Caprices 1-4)

### Front-cover

Paganini writes *alli Artisti* rather than *agli Artisti*, as in the first Ricordi edition.

### Title-page I

*S.<sup>r</sup> Tomaso*  
*li. 24 9bre 1817*      **403.**

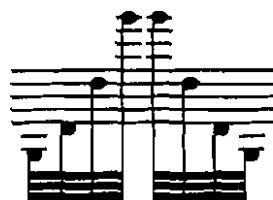
*L<sup>e</sup>.5., altre Lastre N° 6- A di 1° Giugno Lastre*  
*L<sup>e</sup>.7. altre ----- 3- in compimento N°11.*  
*altre — 9-*

Albi Rosenthal suggests that these words were entered "by Ricordi's engraver or some other employee of the firm after receipt of the MS."<sup>1</sup> *S.<sup>r</sup> Tomaso* (perhaps the engraver) would then have received the ms. on 24 November 1817.

**403.**: plate-number allocated by Ricordi to the first edition of the work. The abbreviation *L<sup>e</sup>* stands for *Lastre* (hand-engraved plates). *A di 1° Giugno Lastre in compimento N°11.* [11 plates engraved by 1st June]

### Caprice 1

bar 22      many editions read :



(see Appendix A, Caprice 1)

bar 36      there is no sharp in front of the c" in first reciprocating arpeggio.

bar 75      many editions read:



<sup>1</sup>Rosenthal, Albi, "An intriguing copy of Paganini's Capricci" in: Niccolò Paganini e il suo tempo, Genoa: Città di Genova, 1982, p. 235

## Caprice 2

bar 9 the majority of editors, including Schünemann, write:



bar 15 the dot on the crotchet rest is lacking.

bar 63 several editions have an e' sharp instead of the e natural specifically written by Paganini.

## Caprice 3

bar 14 many editions have an f' sharp instead of the f natural specifically written by Paganini (see Appendix A, Caprice 3).

bar 64 the g' lacks the natural.

bar 73 Some editions have an e" flat.

## Caprice 4

bars 12-14 no dots are visible in front of the harmony quavers.

bar 38 there is no flat before the last e' of this bar.

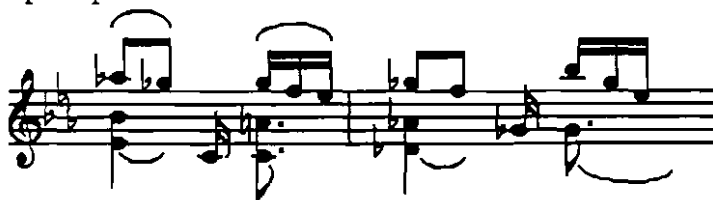
bar 39 there is no flat before the b' in last quadruplet.

bar 49 there is no natural mark before f''' of second duolet.

bars 75-76 the manuscript reads:



It is possible that the harmony notes on the first beat of each bar are crotchets with upward stems. Paganini perhaps intended:



## APPENDIX D

### ALBUM LEAVES & SCALES

1) Capriccio per Violino Solo di Paganini, dedicated to Maurice Dietrichstein and dated Vienna, 9 August 1828. Österreichische Nationalbibliothek, [mus HS 18 718] (Biblioteca Palatina Vindobonensis).

Dipl. transcript p. 247

Manuscript (microfilm)<sup>1</sup> p. 248

2) Largo con forte espressione, e sempre crescendo, dedicated to Jean-Pierre Dantan, and dated Paris, 21 July, 1837. Bibliothèque Nationale [BN Rés. 537], page 15 of Dantan's autograph album.

Dipl. transcript p. 249

3) Scala di Paganini, dated Breslau, 3 August 1829. Facsimile in: *Auktions Katalog LXXXVII*, 19-20 February 1907, C.G. Boerner Buchantiquariat, Leipzig.

Dipl. transcript p. 250

4) Armonici a doppie corde di terza, scale in double harmonics for Luigi Guglielmo Germin. Washington, Library of Congress, Music Division [Photostat 998, suppl. to Maia Bang collection].<sup>2</sup>

Dipl. transcript p. 251

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<sup>1</sup>Courtesy of the Österreichische Nationalbibliothek.

<sup>2</sup>See: Kirkendale, Warren. "Segreto comunicato da Paganini", in: *Journal of the American Musicological Society* XVIII/3 (1965), pp. 101-116.

dipl. transcript  
by P.X. Borer

CAPRICCIO PER VIOLINO SOLO DI PAGANINI  
Umigliato a S.E. il Sig<sup>o</sup> Conte Maurizio Dietrichstein

*Andante*

*dolce* *cres.* *p*

*dolce* *cres.* *p*

*dolce* *cres.* *p*

*dolce* *cres.* *p*

*cres.* *p*

*cres.* *p*

*cres.* *p*

*cres.* *p*

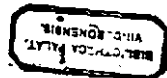
*mancando* *mancando* *mancando* *mancando*

*mancando*

Vienna li 9. Agosto 1828

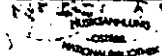
*Capriccio per violino solo di Paganini*

*Violino a 1. e 2. Violinista*  
*Violoncello Contrabbasso*



*1874*

*Vienna li. 9. agosto 1874*



# Album of the sculptor Dantan

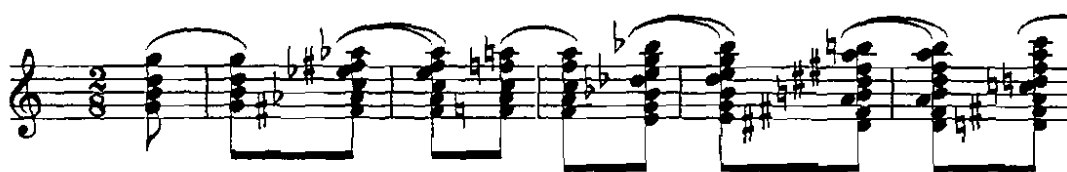
Ref.[BN Rés. 537], p.15 (dipl. tr.)

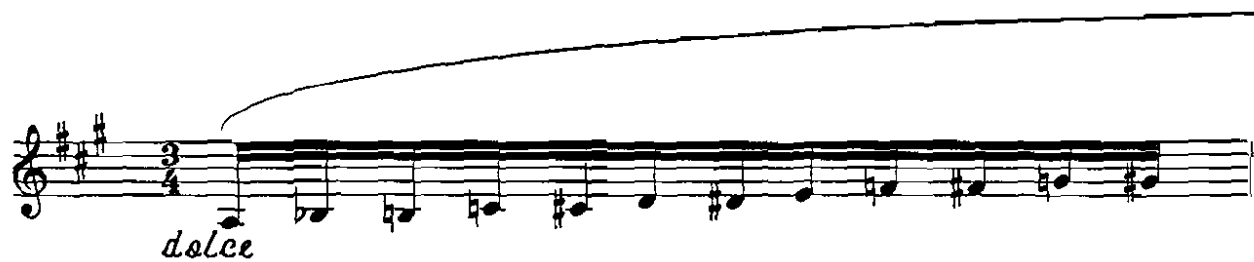
Con forte espressione, e sempre crescendo

Nicolò PAGANINI

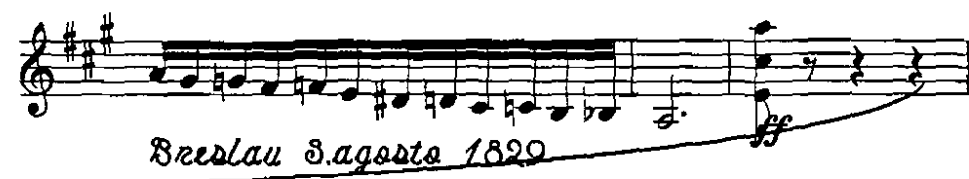
21 JULY 1837

*Largo*





8va



Breslau 3. agosto 1829



# Segreto comunicato e raccomandato da Paganini al suo caro amico L.G. Germin.

## Armonici a doppie corde di terza

3za Corda----- 2da Corda----- Cantino-----

Posizione della I.<sup>ma</sup> con terza maggiore

Posizione della I.<sup>ma</sup> con terza minore

Queste due cose e non altrimenti

Per facilitare l'intuazione, e l'esecuzione.

do re fa sol la do re mi fa sol la

4ta Corda----- 3za Corda----- 2da Corda-----


Cantino-----

ugualmente discendendo

la sol fa mi re do la sol fa re do si

2da Corda----- 3za Corda----- 4ta Corda-----

Mio caro Germin, ti prego per l'Amicizia che mi professi, di lacerare la presente tosto che l'avrai letta, e di non farti vedere ad eseguirli, perché ti rappiranno il segreto, e se potessi ti comunicarei un poco della mia magia per abilitarti ad eseguirli sul muso di chiunque senza timore di propagarli. Addio.

Li poco ubbidienti quattro Armonici qui sopra fatti  deesi appoggiare il dito con qualche grado di soppressione ma non sono necessarij.

## APPENDIX E

### TWO CONVERSATIONS WITH SCHOTTKY

In Chapters II, III, and IV, numerous references are made to Schottky's Paganini's Leben und Treiben als Künstler und als Mensch first published in 1830 by J.G. Calve at Prague. Julius Maximilian Schottky (1795-1871), a reader in German at the University of Prague, met with Paganini in 1828 and had conversations with him almost every day of his stay in the capital. This Appendix contains two of the most interesting - albeit controversial - passages of his book, in the original German. They are:

1. The biographical sketch of Paganini, from which several quotations appear in Chapter III.
2. A famous passage discussing Paganini's legendary "secret". It is presented here in its original version as well as in a fresh translation.

## 1. Biographical sketch<sup>1</sup>

### Paganini als Knabe und Jüngling, und ein Wort über seine Familie.

The proper study of mankind is man.

Pope.

"Ich wurde - erzählte Paganini dem Verfasser dieses Werkes - in Februar 1784 zu Genua als der zweite Sohn meiner Eltern geboren; weiß jedoch von den Vorfahren nicht viel zu erzählen, am wenigsten, ob sie von jenem Paganini abstammen, dessen eine Grabdenkmal-Inschrift in der St. Annenkirche zu Capua mit den Worten erwähnt:

Hic, Paganine, jaces Musarum gloria, Luci,  
Grammaticae pariter Rhetoricaeque decus  
Cujus jam meritis tantum Campania debet,  
Varroni quantum maxima Roma suo!)<sup>2</sup>

"Mein Vater Antonio Paganini, war ein nicht besonders bemittelter Geschäftsmann und keineswegs ohne einiges musikalische Talent, das jedoch seiner Neigung zur Musik selbst nicht gleich kam. Bald erkannte er meine Naturanlage, und ihm habe ich die Anfangsgründe in der Kunst zu verdanken. Seine Hauptleidenschaft ließ ihn sich viel zu Hause beschäftigen, um durch gewisse Berechnungen und Kombinationen Lotterie-Nummern aufzufinden, von denen er sich bedeutenden Gewinn versprach. Deshalb grübelte er sehr viel nach, und zwang mich, nicht von seiner Seite zu weichen, so daß ich vom Morgen bis zum Abend die Violine in der Hand behalten mußte. Man kann sich nicht leicht einen strengeren Vater als ihn denken; schien ich ihm nicht fleißig genug, so zwang er mich durch Hunger zur Verdopplung meiner Kräfte; so daß ich körperlich viel auszustehen hatte, und die Gesundheit zu leiten begann. Was Sie mir über den kleinen Sigmuntowsky mittheilten, fand damals auch auf mich volle Anwendung)<sup>3</sup>;

<sup>1</sup>Schottky, Julius Max. Paganini's Leben und Treiben als Künstler und als Mensch, Prague: J.G. Calve, 1830, pp. 246-258.

<sup>2</sup>Man sehe Keyßler's Reisen durch Deutschland, Frankreich und Italien, Seite 743. Eigentlich wurde Paganini erst durch den Verfasser dieser Zeilen auf jene Inschrift [sic] aufmerksam.

<sup>3</sup>Nach der Leipziger "musikalischen Zeitung" 1806, Nro. 26, wo es in den "Mittheilungen aus dem Tagebuche eines praktischen Musikus" heißt: "Es gibt für mich kaum einen traurigeren Anblick, als die Virtuosen in frühen Kinderjahren, die man, wie Paviane und Meerkatzen zur Schau umherführt und die - mit so wenigen Ausnahmen, daß sie kaum in Betrachtung kommen - traurige Schlachtopfer der Eitelkeit, Habsucht u.s.w. werden. Die erstaunungswürdigste von allen solchen Wunderpuppen, die mir

doch hätte es solcher rohen Antriebe wahrlich nicht bedurft, da ich selbst für das Instrument begeistert war, und unaufhörlich darauf studirte, um mir neue und sonst noch ungesehene Griffe zu erfinden, deren Zusammenklingen die Leute staunen ließ. Man glaubte schon damals in den engeren Kreisen meiner Bekannten allgemein: ich würde einst großes Aufsehen erregen, was den Leuten noch mehr durch einen Traum meiner sehr frommen Mutter Theresa (einer geborenen Bocciardo) einleuchtete. Im Schlafe sollte ihr nämlich, zufolge ihrer aufgeregten Phantasie, ein Genius erschienen seyn, an welchen sie die Bitte gerichtet haben wollte, ihren Sohn einen grossen Violinspieler werden zu lassen. Ein bejahendes Zeichen, so träumte sie fort, entsprach ihren Wünschen; und jetzt wurde dem bloßen Traume von der guten Mutter mehr Gewicht beigelegt, als er verdiente. Ich fühlte mich nun auf's neue begeistert, und durch dies Lob das mir wie Musik klang, immer mehr angespornt; denn jener Alte (Xenophon) sprach vollkommen die Wahrheit: *"Ehrliebende Gemüther werden auch durch Lob geschärft: es hungert einige Seelen nach Lob, gerade wie andere nach Speise und Trank!"* Schon vor meinem achten Jahre hatte ich unter der Leitung des Vaters eine Sonate geschrieben, die aber nicht mehr vorhanden ist, sondern eben so zerrissen wurde, wie unzählige andere meiner Versuche dieser Art. Wenn ich mich mit Mozart, das heisst, das Kleine mit dem Großen einmal zusammen zu stellen wagen darf, so muß ich gestehen, daß mich die späterhin erfahrene Nachricht überraschte: der kaum sechsjährige Mozart habe bereits ein Klavierconcert mit Trompeten, Pauken und Allem, was sich geigen und blasen läßt, besetzt, geschrieben; aber so schwer, daß es kein Mensch spielen konnte. Auch meine Musik ließ sich nicht aufführen, doch war bei ihr wohl nur Mangel an dem Erforderlichen, das Hinderniß der Exekution."

"Immer mehr und mehr breitete sich mein Ruf in Genua aus; und fast möchte ich sagen, daß sich folgende Stelle von Rousseau damals auch auf mich anwenden ließ wo er von dem jungen Pariser Boisgelou spricht, der späterhin den musikalischen Theil der Pariser königl. Bibliothek in Ordnung brachte und 1806 starb: *"J'ai vu, chez un magistrat, son fils petit bon homme de huit ans, qu'on mettait sur la table au dessert, comme une statue au milieu des plateaux, jouer là*

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vorgekommen sind, war der kleine Sigmuntowsky. Als ein Kind von vier Jahren spielte er schon auf der Violine und noch besser auf der Viola, die ihm eingelernten Stücke wahrhaft meisterlich. Man setzte das blasse schwächliche Kind gewöhnlich auf einen Tisch, damit ma'n nur sah. Es nahm nun seine Geige, wie ein Violoncell zwischen die Knie, und nur über dem Spiel blühte es ein wenig auf und die Augen bekamen Leben. Gewöhnlich jauchzten alle Anwesenden vor Entzücken, und mir that es in der Seele wehe: denn ich wußte, daß der Vater das Kind erzog und behandelte, wie kaum der roheste Kosak seinen Hund. Nicht unwiderstehlicher Trieb, wie er sagte, sondern Hunger und Prügel hatten den größten Antheil an dieser frühen Entwicklung ungemeiner Talente. Wollte der Knabe nicht alle Tage gleich früh stundenlang und immer die nämlichen Stücke spielen, so bekam er den ganzen Tag nichts als Wasser und Schläge. Was war die Folge? Er starb bereits mit eilf Jahren."

*d'un violon presque aussi grand que lui et surprendre par son exécution les artistes mêmes.*" Ich spielte fast jede Woche dreimal in den Kirchen und in mehreren Gesellschaften, und kam öfters mit meinem ausgezeichneten Landsmanne Francesco Gnecco zusammen, der einigen Einfluß auf meine musikalische Bildung äußerte, der 1811 starb, und dessen Opern in den Theatern zu Neapel, Venedig, Mailand, Rom, Genua, Padua und Livorno mit unaussprechlichem Vergnügen gehört wurden, weil sie in einer leichten und ungezwungenen Manier geschrieben sind, die aber nicht in das Triviale fällt; weil er die Arien angenehm, das Accompagnement brillant und die Instrumentalsätze meistens gut zu schreiben verstand, wodurch er den Kennern und Nichtkennern zugleich gefiel."<sup>4</sup>

"Bald fand ich, im neunten Jahre, auch Gelegenheit, in dem großen Theater öffentlich aufzutreten. Marchesi war in Genua angekommen, den ganz Europa als einer der ersten Sopransänger kannte, und der bis jetzt nur wenige seines Gleichen fand, was Umfang der Stimme und Mannigfaltigkeit des Vortrags anbelangt. Er ist mit Marchesi von Bologna nicht zu verwechseln, der Operndirektor war, und die meisten Kirchenmusiken schrieb und dirigierte; seine Compositionen für die Kirche jedoch in Opernstyle setzte, und seine Theatermusik der Kirchenmusik möglichst zu nähern suchte. - Jener Marchesi, mit der ausgezeichneten Sängerin Mad. Albertinotti<sup>5</sup> damals in Gesellschaft, ersuchte meinen Vater, mich in seiner Benefice-Einnahme spielen zu lassen, wofür er denn wieder in dem Concerte singen wolle, was ich mir vorgenommen hatte, bald nachher zu geben. Beides geschah; ich spielte Variationen von meiner Composition über die Carmagnola, ein bekanntes französisches Volkslied, und Marchesi schien mit meiner Leistung vollkommen zufrieden zu seyn."

"Mein Vater überzeugte sich nunmehr, daß er mich weiter nichts lehren könne, und vertraute mich daher Genua's erstem Violinspieler Costa an, welcher mir in sechs Monaten dreißig Lectionen gab, wofür er jedoch insgesamt [sic] nicht mehr und nicht weniger als einen Dukaten erhielt. Mit Vergnügen erinnere ich mich an die

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<sup>4</sup> Chladni behauptet von ihm in der Leipziger musikalischen Zeitung (1812,Nr. 2) nach dem Giornale Italiano und dem Reduttore [sic] del Reno: "Gnecco war sehr geschickt, mehrere Bogen und Blasinstrumente zu spielen, und beschäftigte sich auch mit der Dichtkunst, so daß er selbst die Poesie zu den Opern Le Nozze di Lauretta, Filandro e Carolina und La Prova d'un Opera Seria gemacht hat, wie auch kurz vor seinem Tode jene zu der Oper La Conversazione Filarmonica." Chladni schließt: "

Ich stimme mit völliger Ueberzeugung [sic] in das vortheilhafte Urtheil über Gnecco ein. Selbst die von ihm verfaßte Poesie, wenn man sie auch eigentlich nicht für gut anerkennen kann, ist, meines Erachtens, doch weit leidlicher, als die von so mancher andern Oper."

<sup>5</sup>Paganini probably said "La Bertinotti" and Schottky transcribed "Albertinotti" (PXB).

Sorgfalt des guten Costa, dem ich jedoch insofern kein sonderliches Vergnügen machen mochte, als mir seine Gesetze nicht selten widernatürlich erschienen, und ich keine Lust bezeugte, seine Bogenführung zu der meinigen zu machen."

Endlich fasste mein Vater den Entschluß, mich zu dem ausgezeichneten Componisten Rolla zu bringen, und wir reisten nach Parma ab. Da er jedoch eben krank und bettlägerig war, führte uns seine Frau in ein Nebenzimmer, wo ich eine Violine und das neueste Concert des Meisters auf einem Tische fand. Es bedurfte nur eines Winkes meines Vaters, das Instrument in die Hand zu nehmen, und das Concert *a Vista* herabzuspielen. Der kranke Compositeur wurde auf einmal heiter, fragte: wer sich auf diese Art hören ließe, und wollte durchaus nicht glauben daß es ein Knabe seyn könne. Wie er sich jedoch davon überzeugte, rief er aus: "Hier kann auch ich nichts mehr lehren, geht nur in Gottes Namen zu Paër; hier verliert ihr eure Zeit nur fruchtlos."

"Paër, der damals dem Conservatorium der Musik zu Parma vorstand, empfing mich sehr gütig, und wies mich an seinen eigenen Lehrer, den alten aber viel erfahrenen neapolitanischen Kapellmeister Giretti, der mich nun förmlich in die Lehre nahm, und mir ein halbes Jahr lang, jede Woche dreimal Unterricht im Contrapunkte gab. Ich componirte bei ihm 24 Fugen zu vier Händen als Studien, und zwar ohne Begleitung jedes Instrumentes, nur bei Tinte, Feder und Papier. Ich machte bedeutende Fortschritte, weil eigene Neigung mich vorwärts trieb; und bald interessirte sich nun Paër selbst so sehr für mich, daß er mich lieb gewann und durchaus haben wollte: ich solle jeden Tag zweimal zu ihm kommen, um mit ihm zu arbeiten. Nach etwa vier Monaten trug er mir die Composition eines *Duetto* auf, das er dann heiter lächelnd durchsah, dabei erklärend, keinen Fehler gegen den reinen Satz anzutreffen. Kurze Zeit darauf reiste er nach Venedig, um dort eine Oper zu schreiben; wir trennten uns demnach für längere Zeit, doch kehrte ich späterhin immer mit Vergnügen zu diesem großen Meister wieder zurück, als dessen dankbaren Schüler ich mich mit Freude bezeichne."

"Die allzugroße Strenge meines Vaters schien mir nun immer drückender zu werden, jemehr sich mein Talent und meine Kenntnisse entwickelten. Gern hätte ich mich von ihm los gemacht, um allein zu reisen; aber der harte Mentor wich mir nicht von der Seite, sondern begleitete mich durch die meisten oberitalienischen Städte, besonders durch Mailand, Bologna, Florenz, Pisa, Livorno u.s.w., wo ich überall Concerte veranstaltete und vielen Beifall erhielt. - Ich war damals etwa vierzehn Jahre alt, und gefiel mir sehr in meinem Wirkungskreise, bis auf die erwähnte harte Oberaufsicht des Vaters, der endlich wieder mit mir nach Genua zurückkehrte."

"In jener Zeit herrschte zu Lucca die Gewohnheit, alljährlich am Feste des heiligen

Martin ein großes Musikfest zu veranstalten, wozu man Fremde aus allen Gegenden einlud und zahlreiche Reisende aus eigenem Antrieb herbeiströmten. Bei dem nächsten Herannahen desselben suchte ich den Vater zu bewegen: mich in Begleitung meines Bruders ebenfalls dahin reisen und auftreten zu lassen. Nach langem Weigern erlaubte er es endlich, und nun fühlte ich mich von der hemmenden Fessel befreit. Ich trat öffentlich als Solospieler auf, und der erworbene Beifall ermuthigte mich, nun auf gut Glück meine früheren Streifzüge zu wiederholen, wobei ich manche kleine Abentheuer erlebte."

"Man suchte mich in verschiedenen Städten zu fesseln, theils als Concertspieler, theils als Orchester=Direktor; mein feuriger, ja ich will sagen ungezügelter Sinn scheute indeß jede feste Stellung; das Reisen gefiel mir und es war mir unmöglich, geraume Zeit an einem Orte zu verweilen."

"Auf einer dieser artistischen Wanderungen kam ich, gerade zur Zeit der französischen Revolution, abermals nach dem Freihafen Livorno, mit Empfehlungen an den englischen Consul, der mich auch sehr gütig empfing, mir einen Saal anweisen ließ und für ein zahlreiches Publikum sorgte. Doch Livorno hatte, gleich so vielen anderen Städten, seine eigene abgeschlossene Musikgesellschaft, die sich beleidigt fühlte, nicht an sie empfohlen zu seyn, und es nun dahin zu bringen verstand, daß mir die gewöhnlichen Orchester=Mitglieder untreu wurden. Das Concert sollte um 8 Uhr beginnen, der Saal war gefüllt, und noch ließ sich kein fremder Spieler blicken. Endlich fanden sich drei oder vier mittelmäßige Geister ein; natürlich musste ich andere Stücke als die angesetzten wählen. Mein erwachter Ehrgeiz ließ mich aber Alles aufbieten, beinah drei Stunden lang, die Versammlung durch das jugendlich lebendigste Spiel zu unterhalten. Man erkannte mein Bestreben mit dem lautesten Beifalle an, tadelte eben so lebhaft die gehässigen Gegner, und wußte es dahin zu bringen, daß mein nächstes Concert in Theater bei gedrängt vollem Hause und mit voller Orchesterbegleitung gegeben wurde; bei welcher Gelegenheit sich die feindliche Partei damit entschuldigte, sie hätte mich für zu jung gehalten, um das Versprochene auch wirklich leisten zu können."

"Wenn es mit meinen Gewohnheiten übereinstimmte, ein Tagebuch zu führen; wenn ich Rezensionen sammelte, die in früherer oder späterer Zeit über mich geschrieben wurden, oder wenn ich auch nur einen Theil der unzähligen Briefe mit mir führte, die ich aus allen Gegenden und von mehr oder weniger vertrauten Bekannten erhielt, - so würde ich leicht im Stande seyn, Ihnen (so fuhr Paganini fort) unzählige Anekdoten aus meinem Jugend= und Künstlerleben zu erzählen, die nicht ohne Interesse seyn dürften, da meine Kreuz= und Querzüge oft den Irrfahrten des Ulysses gleichen. Aber, wie ist es mir gegenwärtig möglich, mich so zu sammeln, um, wenn auch nicht auf alle, doch wenigstens auf die nöthigsten Fragen des

Biographen genügend antworten zu können? Kaum von der heftigsten Krankheit einigermaßen genesen, stets durch zahlreiche Concerte übermäßig angestrengt, durch meinen kleinen Sohn Achillino, wie durch viele Besuche fortwährend gestört und dabei den Kopf voll Gedanken über mancherlei Compositionen, die ich nothwendig noch schreiben muß, um am Ende nicht monoton zu werden, - wie ist es unter solchen Umständen möglich, Ihren Anforderungen, lieber Freund, genügend zu entsprechen? Wenn Sie nun auch auf einige Vollständigkeit bei meiner Lebensskizze rechneten, so muß ich Sie beklagen; dazu gehörte eine Reise, die Sie selbst durch Italien machen müßten, um hie und da von Menschen und aus Journalen Nachrichten über mich einzuziehen, die meinem Gedächtnisse selbst bereits entfremdet sind. Ihr Publikum wird sich bescheiden müssen; doch vielleicht ist ihm bereits dies Wenige schon zu Viel, was ich von mir gegenwärtig zu erzählen weiß: denn ein Künstler bleibt doch immer nichts weiter als ein Künstler, und in unserem Zeitalter der ausgezeichneten Männer darf ich nicht darauf rechnen, daß solche skizzenartige Notizen aus meinem Leben ein zahlreiches Lese=Publikum finden könnten. Wollen Sie rhapsodische Sätze, ist Ihnen mit Aphorismen gedient, und haben Sie Muth genug, solche an den Mann zu bringen, so bin ich jedoch gern bereit, die Falten meines Gedächtnisses ein wenig auseinander zu ziehen, und darin aufzusuchen, was eigentlich für immer darin begraben seyn sollte. Also zur Sache!"

"Einer meiner Ausflüge, der keine Kunst= sondern nur eine Lustreise war, führte mich einst auch wieder nach Livorno, wo man mich zu einem Concerte nöthigte. Der kunstliebende reiche Kaufmann, Herr Livron, lieh mir eine Guarnieri, da ich keine Violine bei mir hatte; nach geendigtem Spiele jedoch lehnte er es ab, sie zurückzunehmen: ich will sie nich profaniren, rief er aus, daher behalten Sie, lieber Paganini, das Instrument und bleiben Sie meiner eingedenk!"

"Auf ähnliche Weise erging es mir zu Parma: Herr Pasini, ein ausgezeichnete Maler, hörte von meiner Fertigkeit, Alles *a Vista* zu spielen; er legte mir ein sehr schwieriges Concert mit der Aeüßerung vor, mir eine geschätzte Geige als Geschenk zu geben, wenn ich die Aufgabe genügend löste: Die Violine wurde mein Eigenthum."

"Für längere Zeit zog ich mich von Parma nach Genua wieder zurück, wo ich mehr den Dilettanten als den Virtuosen machte; und zwar viel, doch größtentheils nur in geschlossenen Zirkeln spielte. Dafür aber beschäftigte ich mich ziemlich fleißig mit Compositionen, und schrieb auch Zahlreiches für die Guitarre."

"Gegenwärtig, als Mann, an dem ein vielbewegtes Leben oft stürmisch genug vorüberzog, darf ich es wohl gestehen, daß meine Jugend keineswegs frei von der Fehlern aller jungen Leute war, die, längere Zeit fast sklavisches erzogen, sich dann



plötzlich jeder Bande loß und sich selbst überlassen fühlen, und nun für lange Entbehrung, Genuß auf Genuß zusammen drängen wollen. Mein Talent fand von allen Seiten außerordentliche, ja für einen jungen, feurigen Mann zu große Anerkennung; das ungebundene Umherreisen; der Enthusiasmus, den fast jeder Italiener für die Kunst empfindet; ein genuesisches Blut, das ein klein wenig schneller zu strömen scheint, als das deutsche, - alles dies, und so manches andere der Art mehr, ließ mich oft in Gesellschaften gerathen, die in der That nicht die besten waren. Ich muss es aufrichtig sagen, daß ich mehr als einmal in die Hände solcher Leute fiel, die weit fertiger und glücklicher spielten als ich, aber freilich weder die Violine noch die Guitarre. Ich verlor oft an einem Abende die Frucht mehrerer Concerte und sah mich nicht selten durch Leichtsinns in Verlegenheiten, woraus mich nur die eigene Kunst immer wieder zu retten vermochte."

"Aber diese Perioden waren zum Glück vorübergehend; ich bedaure es, daß sie statt fanden, will aber durchaus nicht glänzender erscheinen, als ich es bin, und bitte Sie auch, die einfache Wahrheit Ihren Lesern mitzutheilen, unter denen es doch vielleicht Einige gibt, die den Stein nicht gegen mich aufheben, die in ihren eigenen Busen greifen, oder doch nicht Lust haben, geradezu zu verdammen, bevor sie nicht in die andere Wagschaale legten, was Klima, mangelhafte Erziehung, italienische Sitte und die Art und Weise des Künstlerlebens überhaupt verschuldeten."

"Doch, um jetzt noch ein Wort von den Verwandten zu sprechen! Daß ich meine Familie nach Möglichkeit, nach meinen besten Kräften unterstützte, kann ich heilig betheuern, aber ich schuf dadurch freilich nur Undankbare. Nachdem ich längere Zeit am Hofe von Lucca gelebt hatte, wo die geringe Besoldung meinen Wünschen jedoch nicht entsprechen konnte, so beschloß ich, wieder selbstständig aufzutreten, und als ungebundener Künstler zu reisen. Ich hatte die Summe von 20000 Franken baar [sic] gesammelt, und nahm mir vor, einen Theil derselben den Eltern als Unterstützung anzubieten. Mit einigen tausend Franken wollte sich mein Vater jedoch nicht zufrieden stellen; er verlangte das Ganze und drohte mir selbst mit dem Tode, wollte ich seinem Begehren nicht willfahren. Er war mit den Interessen nicht zufrieden, wie ich es wünschte, sondern verlangte den Gesamtbetrag auf seinen Namen in die Gerichtsakten eingetragen zu sehen. Um Frieden zu behalten, opferte ich wenigstens das Meiste davon auf; und unterließ es nicht, weil ich die Pflichten eines Sohnes ehre, meine Mutter unausgesetzt zu unterstützen, als der Vater (vor etwa zwölf Jahren) gestorben war. Einer Schwester, welche einen Glashändler zum Manne hat, machte ich ein Darlehen von 5000 Franken, das aber bald verschwendet war; die Zweite, deren Mann sich dem Spiele ganz ergeben hatte und von ihm zu wiederholtenmalen verlassen wurde, blieb ihm dennoch mit blinder Liebe zugethan; und wußte die Mutter, als deren Liebling sie

erschien, dahin zu bewegen, von mir sehr beträchtliche Summen zu fordern, die ich auch stets übersandte, in der Meinung: meine Mutter bedürfe das Geld; während sie es stets dem Schwiegersohne einhändigte, der es bald verspielt hatte. Mir wurde Alles verheimlicht; ja, als die Mutter sogar sieben Monate nacheinander bei mir allein lebte, sagte sie mir kein Wort davon; bis ich in Genua alle Verhältnisse von fremden Menschen erfahren mußte. Dieser Mangel an Zutrauen und die gewonnene Ueberzeugung [sic], daß man mich nur als Mittel zu habsüchtigen Zwecken betrachte, empörte mich auf das äußerste; und ich beschloß, mich einige Zeit von all' diesen Undankbaren loszusagen, die keine andere Liebe, als die eigennützige kennen." - (Zu größerer Bekräftigung dieser Aeüßerungen legte mir jetzt in Beiseyn des Herrn Marco Berra jene Rechnungen vor, welche ihm sein Advokat, Herr Luigi Germi, im Jahre 1826 aus Genua nach Neapel gesandt hatte, woraus hervorgeht, daß der Familie des Künstlers von seinem baaren [sic] Vermögen binnen kurzer Zeit über 5000 Franken Hausbedürfnisse gezahlt worden waren, und zwar nicht als Vorschuß, sondern als freies Geschenk).

"Unwandelbar jedoch - nahm Paganini wieder das Wort - ist meine Liebe zu meiner Mutter, die mir erst vor kurzer Zeit einen herzlichen Brief schrieb, dessen Mittheilung Ihnen vielleicht willkommen ist. Er lautet:

Carissimo Figlio!

Finalmente dopo sette circa mesi che v'inviavi una mia in Milano, ebbi la consolazione di ricevere una vostra in data dei 9 corrente per mezzo del Sig. Agnino, la quale mi è estata di giubilo assai nel sentire la vostra buona salute; altrettanto mi è stato caro il sentire che dopo il viaggio di Parigi e quello di Londra, siate intenzionato portarvi in Genova per riabbracciarmi. Io vi protesto che prego tutti i giorni l' Altissimo accio mi dia salute, non che a Voi perchè possasi effettuare ambi i desiderj.

Il sogno s'è verificato, quello che Dio mi disse è succeduto, il vostro nome è grande, e l'arte v' ha procurato con l' ajuto di Dio un comodo stato; amato e stimato dà vostri concittadini, fra le mie braccia, e fra quelle dè vostri amici, goderete del riposo che la vostra salute domanda.

Mi sono stati pure di piacere i ritratti che mi mandaste nella vostra lettera, e già' avevo inteso tutto quanto dettagliè la nostra gazetta sul vostro conto; potete credere che per una madre furono estremamente di gioja tali nuove. - Caro figlio altro non desidero che mi continuate sempre vostre notizie, perchè una tale fiducia sembrami di poter campare più lungamente, ed essere certa di avere un giorno il bene, e la contentezza d' abbracciarvi.

Noi tutti stiamo bene, e a nome de vostri parenti vi ringrazio per le Somme mandate. Abbiate cura e fate sì, che il vostro nome si renda immortale. Guardatevi dalle intemperie di quelle vaste città, e sovvenitevi che avete una madre che vi ama di cuore, e che non tralascierà giammai di porgere voti al sommo Iddio per la vostra conservazione. Pregovi di dare un' abbraccio alla vostra amabilissima compagna, non che un bacio al piccolo Achille, Amatemi che siete di cuore corrisposto.

Sempre vostra affezionata madre

Teresa Paganini.

Genova li 21 Luglio 1828. "

## 2. Paganini' s secret<sup>1</sup>

"Sehr oft kam Paganini in seinen Gespräche mit mir darauf zurück, daß er der Welt einst, nachdem er seine Reisen vollendet und sich in die Ruhe zurückgezogen haben werde, ein musikalisches Geheimnis mittheilen wolle, was in keinem Conservatorium der Musik zu lernen sei; und durch dessen Besitz sich dann ein junger Mensch binnen dem Zeitraume von höchstens drei Jahren völlig ausbilden könne, während er sonst vielleicht zehn Jahre bedürfen würde. Ich fragte ihn wiederholt, ob er nicht scherze, ob es ihm wirklich mit dieser Versicherung Ernst sei, worauf er jedesmal erwiederte: " Ich schwöre es Ihnen zu, daß ich die Wahrheit sage, und berechtige Sie, dies in meiner Biographie ausdrücklich zu erwähnen. Nur ein einziger Mensch, der jetzt etwa 24 Jahre alt ist, Herr Gaetano Ciaudelli<sup>2</sup> zu Neapel, kennt mein Geheimniß. Er spielte schon längere Zeit das Violoncell auf eine höchst mittelmäßige Art, so daß sein Spiel für alltäglich galt und mit Recht ohne Beachtung blieb. Da mich der junge Mann aber interessirte, und ich ihn begünstigen wollte: so machte ich ihn mit meiner Entdeckung bekannt, welche so vortheilhaft auf ihn wirkte, daß er in dem Zeitraum von drei Tage ein ganz anderer Mensch wurde, und man über die plötzliche Umschaffung seines Spiels Wunder über Wunder rief. Während er früher kratzte, daß es den Ohren wehe that, und die schülerhafte Bogenführung hatte: war sein Ton jetzt rein, voll und lieblich; er hatte den Bogenstrich ganz in seiner Gewalt und brachte auf seine erstaunten Zuhörer den bedeutendsten Eindruck hervor." -Man wird mir leicht glauben, daß auch ich zu dieser Erklärung ungläubig den Kopf schüttelte, da sie wenigstens mein Fasungsvermögen übersteigt. Da mich Paganini jedoch fort während über den Ernst seiner Behauptungen zu versichern suchte, so erklärte ich ihm, diese Anekdote dem Publikum zu beliebiger Beurtheilung vorlegen zu wollen, was er vollkommen gut hieß, und mir noch, zu größerer Bekräftigung, nachstehende Worte eigenhändig niederschrieb, welche ich Herrn Compositeur Tomaschek zu Prag als Geschenk in sein Stammbuch übergab:

*'Gaetano Ciaudelli di Napoli per la magia comunicatagli da Paganini divenne primo Violoncello dei R.R.Teatri Colà, e potrebbe essere il primo d'Europa.'*

"Mein Geheimniß, wenn ich es so nennen darf, dürfte den Violinspielern die Wege andeuten, um die Natur des Instrumentes besser zu ergründen, als es bisher geschehen ist. und welches weit reicher zeigt, als man gewöhnlich annimmt. Nicht dem Zufalle, sondern, ernstem Studium verdanke ich diese Entdeckung, bei deren Anwendung man nicht mehr nöthig haben wird, täglich 4-5 Stunden üben; sie muß die gegenwärtige Lehrmethode, worin sich's mehr um's Erschweren als um's Lehren zu handeln scheint, verdrängen; doch für einen Irrthum muß ich's erklären, wenn man dies Geheimniß, dessen Ausführung Geist erfordert, nur in meiner Geigenstimmung oder wohl gar im Bogen allein finden will."

<sup>1</sup>Schottky, Julius Max, op. cit., pp. 276-79.

<sup>2</sup>Ciaudelli, Gaetano (> Fenzi and Paganini), held the post of Professor at the Academy of Music of San Pietro a Majella (Naples) from 1844 to 1865. His students included Forino, Labocchetta, Giarritiello, Boubée, and Braga. See: Forino, Luigi, Il Violoncello, Milano: Hoepli, 1930, p.383-84. [my note]

"Paganini, in his conversations with me, used to frequently return to the point that sometimes, once he had ended his travels and had retired to a life of repose, he would divulge a musical secret which was not to be learned in any conservatorium of music; and by the possession of which a young man could, within the period of at most three years, attain to complete artistic development, whereas otherwise he would require perhaps ten. I repeatedly asked him whether he was not joking, whether he really meant the statement seriously, and to this each time he replied: -'I swear to you that I am speaking the truth, and I authorise you to mention this expressly in my biography. Only one man, who is now about twenty-four years of age, Mr Gaetano Ciaudelli, in Naples, knows my secret. He had for a long time played the 'cello in very mediocre fashion, so that his playing was considered to be of the everyday order and justly passed without special notice. As the young man interested me, however, and I wanted to favour him, I acquainted him with my discovery, which had such a beneficial effect upon him that within three days he was completely transformed, and the sudden change in his playing was considered truly miraculous. Whereas he formerly scraped in a way offensive to the ear, and used the bow like a beginner, his tone was now pure, full, and sweet; he had now the bow under his command and made a most powerful impact on his astonished listeners.' It won't be difficult to believe me, [continues Schottky] that I shook my head incredulously at this declaration which at least surpasses my understanding. Still, as Paganini kept on trying to assure me that his assertions were meant seriously, I told him that I proposed to submit this story to the public to judge as they see fit. He totally approved of this and, as if to clinch the matter, he himself wrote the following lines, which I passed on to Mr Tomaschek, the Prague composer, as a present for his autograph album:

*Gaetano Ciaudelli of Naples became by virtue of the formula [magia] communicated to him by Paganini, the first violoncellist at the Royal Theatres in that city and could be the first in Europe.*

"My secret, if I can call it such, might give the violinists a better insight into the nature of the instrument than has been the case so far. It appears far richer than it is commonly assumed. I owe that discovery not to chance, but to serious study. By applying it, it will no longer be necessary to practise four or five hours a day. It must supplant present-day teaching methods, which seem to make things difficult rather than to provide tuition. However, I must make it clear that it would be a mistake to try and fathom this mystery - the expression of which demands inspiration - only in my manner of tuning the violin, or, indeed, in my bowing." [tr. PXB]

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Segreto comunicato e raccomandato da Paganini al suo caro amico L.G. Geremi. Photostat 998, suppl. to Maia Bang collection, Library of Congress, Music Division (Location of original manuscript unknown).

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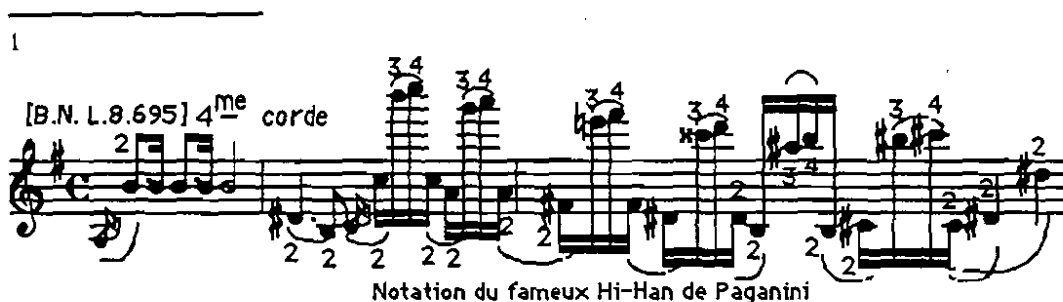
La Semaine du Violoniste ou Exercices Quotidiens, suivis de la notation du fameux Hi-Han de Paganini, Dépôt légal Meurthe-et-Moselle N° 10, 1889. B.N. call number L.8. 695. [This booklet consists of 2 pages of music written by hand - scales and arpeggios for daily practice. The last number is an interesting notation (probably written from memory by the unknown author) of one of Paganini's famous "farmyard imitations". The transcription, reproduced in footnote 1, is preceded by the following explanatory note: "*Dans un concert de Paganini, où figurait la chanteuse Pallierini, celle-ci est impertinemment sifflée. Paganini la vengea sur le champ en exécutant sur son violon le Hi-Han ci-dessous, qui fit trépigner la salle d'allégresse et valut à l'âne improvisé des applaudissements enthousiastes.*"]<sup>1</sup>

Mestrino Nicolò

Capriccio a 2 Violino Del Sig. Nic. Mestrino, Paris: B.N. [Vmg18928]<sup>2</sup>

Paganini, Niccolò.

Facsimile of the autograph manuscript of Paganini's 24 Caprices, ed. by Federico Mompellio, Milan, Ricordi, 1974.<sup>3</sup>



<sup>2</sup>This Caprice by Mestrino was mentioned by Paganini in a letter to Germa (PE189) The copy examined is written by hand but probably not autograph..

<sup>3</sup>The autograph manuscript of Paganini's 24 Caprices which was handed to Signor Tomaso, an employee of Ricordi, on 24 November 1820, is still housed in the archives of the firm. With reference to my request to examine the document, Dr. G. Dotto gave the following precisions:

Dear Philippe Borer,

The autograph of Paganini's Caprices is not written on robust paper stock and is among the more delicate documents in our archives. Thus, one reason that led to Casa Ricordi's decision to publish a facsimile, was to offer scholars worldwide the opportunity to study this precious document. As you certainly will have noticed, the color facsimile of the Caprices was photographed and printed with great precision. The reproduction is lifesize and all paper edges are visible. The definition quality allows precise rendition of every crease and color variant. Finally, the darkness of the ink and clarity of the writing in the original allow for identification of all musical notation [...] With best wishes for your work,

Sincerely yours,

G. RICORDI & C. s.p.a.

Gabriele Dotto, Direttore Produzione Edizioni.

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## 2. Editions of the Caprices

The popularity of the Caprices is reflected in the comparatively large number of published editions. As T. Wronski points out in the preface of his own 1977 edition of the work, there are firmly rooted performing traditions which, although departing from the original notation, may well go back to people who heard Paganini play. Such traditions as some bariolages in the second and the twelfth Caprices, the double harmonics in the ninth etc., are already reflected in some of the earlier editions.

Year	Editor	Place	Publisher	Particularities
1820	—	Milan	Ricordi	<i>First edition, engraved after Paganini's instructions</i>
1823 <sup>1</sup>	—	Leipzig	Breitkopf&Härtel	
1826(?)	H. Auteur	Paris	Richault	
1830	—	Florence	Lorenzi	<i>probably a pirated edition of Ricordi's</i>
1831	B. Henry	Paris	Pacini	
1836	—	Milan		<i>2nd Ricordi edition</i>
1839	N. Mori	London	Wessel& Co	
1843(?)	F. David	Leipzig	Breitkopf&Härtel	
1851	J.L. Massart	Paris	Schonenberger	
1873	G. Papini	Milan	Ricordi	<i>3rd Ricordi edition</i>
?	E. Singer		Litolff	
1884	J. Becker	Leipzig	Peters(n°6386)	
1900	E. Kross	Mainz	Schott	<i>the order of the caprices is completely re-arranged according to a criterion of "progressive difficulty"</i> <sup>2</sup>

<sup>1</sup> Date given by Albi Rosenthal in: A Intriguing Copy of Paganini's 24 Caprices (Genoa, 1982)

<sup>2</sup> 16-5-11-10-15-21-22-7-14-13-12-9-8-1-23-6-19-18-2-3-20-4-17-24.

?	A. Rosé	Vienna	Universal	
1917	A. Lefort	Paris	Durand	
1920	G. Marchet	Paris	E. Gallet	<i>"Édition Nationale"</i>
1921	A. Bachmann	Paris	E. Gallet	<i>With 2nd Violin acc.</i>
1921	E. Polo	Milan	Ricordi	
1924	F. von Reuter	Leipzig	Eulenburg	<i>The title-page reads: "Revised - often freely -for works of study and in the concert execution". There is a detailed preface and a short introduction into each Caprice.</i>
1925	J. Hubay	Vienna	Universal Ed.	
1926	A. Busch	?	?	
1930(?)	Carl Flesh	Frankfurt	Peters	
1941	G. Schünemann	Frankfurt	Peters	<i>with piano acc. by Schumann &amp; urtext ed. of the violin part</i>
1944	H. Berkley	New-York	Schirmer	
1945	A. Poltronieri	Milan	Carish	
1946	M. Abbado	Milan	Suvini Zerboni	
1949	D.C. Douris	London	The Strad	
1952	Gallois Montbrun	Paris	Leduc	
1952	R. Benedetti	Paris	Choudens	
1954	F. Schmidtner	Hamburg	Sikorski	
1958	R. Principe	Milan	Curci	<i>contains preparatory exercises for Caprice I (simplified versions and theory of the "chain system")</i>
1959	K.G. Mostrass	Moscou	Murghiz	
1970	C. Barison	Milan	Carish	<i>the book contains an edition of 10 Caprices as well as preparatory exercises <sup>3</sup></i>
1970(?)	L. Raby	New-York	I.M.C.	<i>trans. for viola</i>

<sup>3</sup> 9-10-11-13-14-15-16-18-20-21.

1973	I. Galamian	New-York	I.M.C	
1974	A. Ghertovici	Bucarest	Editura Musicala	
1975	J.Wummer	New-York	I.M.C	<i>trans. for flute</i>
1977	T. Wronsky	Krakow Muzyczne	Polskie Wydawnictwo	
1980	J. Sedivka	not published		<i>available at the Tasmanian Conservatorium of Music library</i>
1982	F. Gulli	Milan	Curci	
1982	T. Norman	Henmar Press	New-York	<i>trans. for guitar</i>
1984	R. Ricci	Budapest	Editio Musica	
1986	K.Hertel	Leipzig	Peters	"urtext" edition
1988	Neill/Accardo	Milan	Ricordi	"urtext" edition
1990	R.De Barbieri	München	G.Henle	"urtext" edition

**N.B.** Geraldine de Courcy (Paganini the Genoese, vol.II, p.374) mentions an edition by L.Auer but doesn't give any date or publisher. The highly interesting edition published by Kalmus is still available ( New-York, K 04405), but, unfortunately enough, the editor's name is not mentioned.

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[...In instrumental art, Paganini forms a double link between the classical-romantic and the modern style. His genius was seconded by incredible virtuosity, which anticipated all the musical art of the future. He was a century ahead of contemporary writers of violin music. I am convinced that his inventions, his discoveries, his happy creations, influenced the technical possibilities of universal orchestration...]"
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